

GENERAL RULES
FOR THE
PRONUNCIATION
OF THE
ENGLISH LANGUAGE:

WITH
COMPLETE LISTS OF THE EXCEPTIONS.

BY THE REV. R. NARES, A. M.

FRONTE EXILE NEGOTIUM
ET DIGNUM PUERIS PUTES,
AGGRESSIS LABOR. TER. MAUR.

LONDON:

Printed for EDWARD JEFFERY, opposite CARLTON
HOUSE, PALL MALL.

1792.

1560 / 1900

~~12982.ccc 29~~



1835

ADVERTISEMENT.

AS it has been frequently represented to me, that the unusual, though proper, expression of *Elements of Orthoepey*, the original title of this work, has prevented many from comprehending its real intention, I have consented to the printing of a new title page; not with an intent to deceive the public into the notion of a new edition, but to give Mr. JEFFERY, who has purchased the remaining copies, a better chance for disposing of them.

R. NARES.

Sept. 21, 1791.

P R E F A C E.

LANGUAGE, being perpetually in use, is not easily preserved from corruption. Violent and gross injuries, indeed, such as proceed from the attacks of vulgar or provincial barbarism, are readily perceived and repelled; but there are enemies which act against it more secretly, and therefore more irresistibly. The arbitrary caprice of fashion, and the spirit of improvement misdirected, are daily making changes in the structure and sound of language; which, though separately inconsiderable, are after some time important in the total amount: and as the celestial signs had nearly changed their places before the slow but constant motion of the equinoxes was detected, so a language may have departed considerably

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considerably from the fixed point of purity, and the harmony of its construction may be materially injured, before those minute changes, which affect only single words or syllables, shall have attracted the public observation.

In an enlightened and improving age much, perhaps, is not to be apprehended from the inroads of mere caprice: at such a period it will generally be perceived that needless irregularity is the worst of all deformities; and that nothing is so truly elegant in language as the simplicity of unviolated analogy. Rules will therefore be observed, so far as they are known and acknowledged; but at the same time the desire of improvement having once been excited, will not remain inactive; and its efforts, unless assisted by knowledge as much as they are prompted by zeal, will not unfrequently be found pernicious; so that the very persons whose intention it is to perfect the instrument of reason, will deprave and disorder it unknowingly. At
such

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such a time, then, it becomes peculiarly necessary that the analogy of language should be fully examined and understood; that its rules should be carefully laid down; and that it should be clearly shown how much it contains which, being already right, should be defended from change and violation; how much it has that demands amendment; and how much that, for fear of greater inconveniences, must perhaps be left unaltered, though irregular.

So complete a view of the whole analogy of language, so far as it exists, and of its want of analogy, so far as it is yet unremedied, must be the best security that can be provided against corrupt or injudicious innovation.

Happily for language, that part of it which is highest in importance is the least liable to suffer from the attempts of innovators. Its internal or grammatical structure, being founded on the solid principles of reason, powerfully resists depravation. Barbarism alone can

and to ynomed on 2.3. delight

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delight in deviating from laws so evidently just as those of general grammar, or so evidently necessary as those of particular grammars superadded to them: and this part of the English language, as its dignity demands, has already been treated in such a manner as to make further attempts unnecessary.

The external form of language, that part which respects the sound and the power assigned to the letters, having been fixed originally by arbitrary assignment, may be changed in any manner with less apparent violence: yet changes, even of this kind, are attended with considerable inconvenience. Every writer, or at least every good writer, in prose as well as verse, accommodates his periods or his numbers to the pronunciation and accentuation which he considers as established. Other circumstances being equal, he constantly prefers one word to others of the same or similar import, in consideration of its form and sound: if, then, the sound be changed, his purpose is in part defeated, and the harmony of his

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composition injured. In every species of English verse, of which the rhythm is wholly accentual, the transposition of an accent will generally destroy the measure. In our rhymed verses, if the pronunciation of the final words or syllables be altered materially, the rhyme will be lost, and the couplets or stanzas so mutilated will disappoint the ear.

Thus, by changes the most trivial in appearance, may those writings gradually be disfigured, on the elegance as well as excellence of which depends no mean part of our national estimation. It is therefore a matter of general concern, that we should, if possible, protect our writers from the danger of such an injury. But even in the common use of language, it is disgusting to hear continually the same words differently pronounced in the mouths of different speakers; and if at any time the propriety of pronunciation be enquired, to be condemned to listen to an endless dispute maintained by the induction of

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equivalent, and therefore indecisive analogies, is yet more painfully provoking. Yet what better termination do we ever find, as matters now are, to the discussion of the right pronunciation of any word, than the counterpoise of detached and contrary examples, supplied by casual recollection; the confirmation of every disputant in his former notions; or the hopeless confession of uncertainty on all sides?

Such being the inconveniences of a varying pronunciation, and such the necessity of rules for this part of language, as clear and as definitive as those which are established in grammar, the Author of this Treatise has endeavoured, as far as he could, to supply the deficiency. The subject has indeed been often handled, but it has not been exhausted, nor has it perhaps been treated hitherto in such a method as is necessary to produce the effects required; namely, to resist capricious innovation, to direct the efforts of those who would reform, and
to

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to remove the difficulties of those who doubt.

It has been judged that this could only be done effectually by a work systematically arranged; for though the customary usage of any single word may be shown even by a dictionary*, yet the whole weight of analogy on every side can only be displayed by the arrangement of similar examples in regular classes. This is the method here employed; and though the Work may not perhaps contain very many observations, which some enquirer or other has not preoccupied, yet it is hoped that the copiousness of its matter altogether, and the clearness of its arrangement, will render it more satisfactory, and more fit for general use, than any other treatise of the kind. The brevity and generalness of the rules will probably be found favourable to the memory, and the methodical

* No slight is here intended to a gentleman, who, with a very laudable industry, has compiled a dictionary of pronunciation.

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classing of the exceptions will prevent them from impeding the application of the rules.

It is evident upon the slightest observation that the language which we speak, though long experience has proved it to be no mean instrument in the hands of genius or of science, is much more perplexed than might be wished with wild and inconsistent irregularities. Hence it is that foreigners acquire it with difficulty, and that few even among ourselves speak it with that degree of purity which may justly be expected from those who are uttering their mother tongue. Its grammatical anomalies belong not, as has been said, to the present undertaking, but if they are more numerous than they should be, it is certain that the irregularities which perplex the pronunciation of it are still more troublesome and disgraceful: this arises from the very great imperfectness of our literal notation. What correspondence there ought properly to be between the written form
of

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of a language and its vocal sounds, may be shown by a general consideration of the subject of literal notation; what deviation from these rules of propriety our language exhibits, a very slight inspection of this Treatise will demonstrate.

The purpose of literal notation is to convey to the mind, by the agency of the eye, that which living speech communicates by means of the ear *: it is, as it has often been expressed, to render sounds visible. As there is not any natural connection between forms and sounds, this combination must be originally the work of arbitrary assignment, and previously to any compact for this purpose, any character may stand for any sound. Yet even in arbitrary appointment, if we would avoid confusion, we must submit to certain rules: and to render a system of

* Hic enim usus est literarum ut custodiant voces, et velut depositum reddant legentibus. *Quintil. Instit. Orator*, I. 3.

literal

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literal notation completely perfect, the following circumstances are required:

1. That every articulate sound to be expressed should have its own fixed and indisputable representative. 2. That a character appropriated to one sound, should never be employed to represent another*.

The former of these rules is calculated to prevent a defective notation, the latter a confused one. By deviation from them it is that orthography becomes imperfect, and orthoepy in consequence doubtful. The strict observance of them

* In strictness, therefore, it is an imperfection that the long and the short sounds of the same vowels should be represented by the same mark: however nearly they may be allied, it is necessary that they should be kept distinct, as the confounding them is attended with considerable inconvenience. Accordingly in the most perfect language that is known (the Greek) an approach to the rigorous observance of this rule is made; but the contrary imperfection may well enough be tolerated in a language, if the rules for distinguishing the length of vowels by their situation, that is, the rules of quantity, be sufficiently general and simple.

would

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would produce a perfect and unbroken analogy in the sounds of a language; the neglect occasions various and inconvenient anomalies *. Perhaps a language cannot easily be found, in which these rules are more neglected than they are in English; for not only have we sounds which have no distinct and definite representative, but are sometimes expressed by one character, and sometimes by another †, but almost every letter in our alphabet

* Redundance might also be considered as a fault in literal notation; but it is not attended with any inconvenience, while it is kept within due bounds, and these it will not often exceed, as men are not used to invent without occasion. That *f* and *s* should represent the same sound, is not inconvenient; but that *c* and *t* should ever depart from their own powers to assume that of *s*, is a gross imperfection. The distinction of small and capital letters, representing the same sounds, is so far from being a faulty redundance, that it is almost an indispensable requisite.

† As that sound of *A*, generally called its open sound, which is sometimes expressed by the letter itself, as in *chaff*, *dance*, &c. (see the List, p. 4.) and sometimes by *au*, as in *aunt*, *laugh*, &c. (see pp. 12. and 52.).

Also

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alphabet serves occasionally to represent many sounds, very different from that to which it is regularly appropriated: and if single letters thus vary in their use, the effects of particular combinations of them are yet more perplexed by irregularities *.

Various have been the causes of this deformity; of which the chief are these, the introduction of foreign words (to which always at first, and often for ever, the sound of the original language adheres) and the prevailing ignorance of the ge-

Also the sound of the French soft *g* or *j*, for which we sometimes use *g* (p. 107.) and sometimes *s* (p. 127.), both of them characters previously appropriated to other sounds. There are two distinct sounds of *th*, but only one form to express them. See page 131, &c.

* I shall give one instance, perhaps the most remarkable that can be found:—The combination *-ough* has nine different powers, as in 1. *biccough*; 2. *bough*; 3. *dough*; 4. *cough*; 5. *lough*; 6. *tough*; 7. *through*; 8. *thorough*; 9. *thought*; — pronounced like, 1. *up*; 2. *ou*; 3. *o long*; 4. *auf*; 5. *ock*; 6. *uff*; 7. *oo long*; 8. *o short*; 9. *au*.

neral

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neral analogy of our pronunciation. It is to be hoped that the former of these causes will not greatly operate in future: our language is undoubtedly rich enough to subsist for ever on its present stores; and the unnecessary additions which affectation may wish to force upon it, will probably be rejected by sound judgment. But that the other cause, unless vigorously opposed, would continue for ever to vitiate our elocution, may well be apprehended, since we daily hear improper modes of pronouncing defended from partial considerations, exceptions supported as rules, and rules past by as exceptions.

To so much of irregularity as is already fixed inveterately, we must submit with patience; for innovation, even with a certainty of some amendment, is generally attended with inconvenience enough to render it ineligible. But there is not any reason why we should not endeavour, as far as we are able, to preserve our speech from further depravations: and
it

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it deserves a trial whether a work of this nature may not, with some considerable degree of success, be opposed to such innovations as would proceed from ignorance. If we can, with any approach to accuracy, exhibit the whole analogy of our pronunciation, and the deviations from it, we shall at least rob error and prejudice of their best arguments, and compel those who are determined to innovate, to do it with their eyes open. If it be objected that anomalies so eccentric as our pronunciation presents cannot easily be made obedient to any rules, it must be allowed that some effort of the kind is therefore the more necessary; and that, next to the knowledge of general laws, it is useful to know in what instances no law can be established.

This Work naturally divides itself in the following manner:—The *First Part* contains a distinct account of the pronunciation of every letter in our alphabet, whether singly taken, or particularly combined. In every instance the regular

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found of each letter or combination is laid down in a general rule, and then *every exception in the language* is subjoined in a methodical arrangement; so that every word which is not found in any list of exceptions, must be considered as strictly regular; making allowance for casual omissions, which it is hoped will not be found numerous.

The *Second Part* contains the rules for placing the accent, followed also by complete lists, comprehending *every exception*.—And the *Third Part* contains the general rules of quantity, with the same careful display of the exceptions.

In drawing up the rules, a chief regard has always been paid to frequency of occurrence; that being called regular which appears to be most usual, without any reference to other considerations; practical convenience being rather the object of this Work, than speculative acuteness of distinction*.

The
* Thus the sound admitted as regularly belonging to the vowel *u*, is in strictness a compounded
b sound,

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The rules are as few in number as appeared to be possible, in order that they may be the more easily retained; and as exceptions, when very general, become a kind of secondary rules, and a fresh tax upon the memory, they have often been comprised in alphabetical lists, when they might, with very little attention, have been presented in a more scientific form.

Such is the general design and arrangement of this Treatise;—a *Fourth Part* is added, containing matters not strictly belonging to the subject, but such as, having been collected, it seemed better to add than to suppress.—Lastly, Indexes are subjoined, to enable the Reader to collect with ease the different remarks which may be made concerning each word.

The whole Book, if it performs what its Compiler intends, will offer a clear and

sound, *yoo*;—but that being the sound most generally given to it, and from which it is named, there was no doubt that convenience required it to be considered as regular. The simple vowel sound of *a* is expressed in English by *oo*.

intelligible

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intelligible view of the externals of the English language, as they stand at present: and, should it exist for any length of time, will be a monument of the pronunciation which prevailed in England towards the end of the 18th century. Could we hope by such an effort to fix what we thus delineate, there might indeed be reason to exult. The mutability of human speech has been perceived and lamented by every nation that has had a language worth improving, or one so far improved as to deserve perpetuating. But the evil is perhaps too inherent in the nature of language to be removed entirely by any care; and the fate which attended Ennius at Rome, and has fallen upon Chaucer and his contemporaries in England, may perhaps overtake our later poets also; so that those sounds and that construction of words which delighted their own age, shall become obsolete and intolerable to some remote generation. But it is better that a desirable object should be attained imperfectly, than that it should be relinquished altogether in
b 2
despair.

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despair. We may perhaps retard what we cannot prevent; and we may even prevent some changes, though we cannot lay a prohibition upon all.

There is indeed a point which it seems impossible that we should pass: we cannot expect that any precaution should preserve the genuine sounds of a language beyond the date of its existence as a living speech. Articulate sounds can be formed by imitation alone, and described only by similitude*; and though we

* This must be understood with limitation. The sounds of some letters may, with tolerable exactness, be ascertained by rules for the management of the organs of speech in pronouncing them. The consonants more readily admit of such description; but the nice discriminations of vowel sounds, on which the principal harmony of language depends, will generally elude the efforts of the most subtile definer. Much, however, of this kind has been done by Dr. Wallis and others; and a noble application of such principles has been made to the instruction of persons naturally deaf. But we speak not here of what a careful teacher, by personal attendance and great and various efforts, can perform, but of what may be effected by a written treatise only. In this case I contend

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we who live together may agree in giving certain articulations to certain written forms, and from a few well-known and acknowledged sounds can easily describe the rest, yet we cannot by any means give adequate instruction to those who are no parties in the compact. But if our labours to regulate pronunciation are to last no longer than our language shall live, we can have no reason to lament the shortness of their appointed date—no language bids more fairly for longe-

contend that such definitions have in them more obscurity than utility. Those who doubt this may perhaps find it more difficult than they would expect, to apply the following definitions to the letters for which they were designed, without consulting the book from which they are taken. “*In summo gutture formatur, seu posteriori linguæ et palati parte, aëre moderatè compresso, et quidem si aperturâ majori seu pleno riētū spiritus exeat, formatur, &c.*”——“*Eodem loci, sed aperturâ faucium mediocri, formatur,*” &c.——“*Ibidem etiam, sed minori adhuc faucium aperturâ, sonatur,*” &c. Wallis, p. 6. and 7. Edit. Bowyer.—Many other definitions in the same book, notwithstanding the acuteness of the author, will be guessed at with equal difficulty.

vity.

vity. Employed in the noblest works of human genius, diffused by colonization over a prodigious extent of territory, where it flourishes in purity and vigour, the English language (could it be secured from internal depravation) seems to defy the effects of any thing less than a political convulsion as violent as those were which silenced for ever the superior melody of the Greek and Roman tongues.

If this Work should be found in some measure imperfect, the difficulty of it should be considered. There is not perhaps any person who has not, in his own mode of pronunciation, some deviations from general and even from better usage, which have constantly missed correction by escaping suspicion. It would be highly arrogant in any author to set up his own pronunciation as the invariable standard of perfection; and yet to hunt opinions on every doubtful word, would be an endless labour, and fruitless as well as tedious, in a subject which general consent,

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consent, and not the opinion of any individuals, must finally decide.

What then has the Author of this Treatise performed? he has presented to the Public the opinion of an individual, namely, his own, to be discussed, and controverted, if occasion be, at the pleasure of his Readers. Should his rules in particular instances be found erroneous, it will yet be of use to have classed the whole subject in a manner which makes every instance readily accessible.

One disadvantage a work of this nature must inevitably encounter—not only every person has some peculiarities in his pronounciation, but almost every one is bigotted to those which he has adopted; his ear, long accustomed to certain sounds, rejects with impatience every deviation from them, and he condemns, without further consideration, in consequence of that momentary impression. Could this one evil be surmounted, the Compiler of these Elements would not, he trusts, have much to apprehend.

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It is time, however, to put an end to this Preface, which apparent necessity, and not the desire of saying something at all events, has drawn out to its present length.

The vanity of an author would naturally wish to add a few words in vindication of the dignity of the undertaking; but as its utility has been already discussed, any other apology becomes unnecessary, since it is always sufficient commendation to endeavour to be useful. Nor could it at any rate be disgraceful to have toiled in the same mine with *Ben Jonson*, *Wallis**, and many others, whose

* The former wrote a grammar of the English language, printed among his other works; the latter is well known as the father of English philology. In his preface to his grammar he thus vindicates his own undertaking: "*Si quis autem, ex nostratibus præsertim, hoc totum quicquid est operis penitus omitti posse credat, neque rem magnam esse dicat vernaculam linguam callere, ejusque minutias observare: hoc solum rehero, MULTA ESSE, QUÆ QUAMVIS COGNITA NON MAGNAM MEREANTUR LAudem, EADEM TAMEN IGNORATA, NON LEVE POSSUNT DEDE-*

whose names might easily be enumerated with specious ostentation. But the truth is, that the Author of these sheets, when he began his Work, had not any intention of bestowing upon it the labour in which it has since involved him ; so that the merit, whatever it be, of embarking in an arduous design, does not of right belong to him. The first outlines of it were sketched with very different views, and intended to be merely subservient to the purposes of private tuition ; but one step brought on another, and the original draught is now so filled up, so overwhelmed by the accession of new matter, and so defaced by new arrangement, that the traces of it are no longer discernible. Had it been proposed at first to perform what at length has gradually been done, the attempt would probably have been declined, as likely to occupy too much of that time which was due to very diffe-

CUS IMPRIMERE." Præf. p. xxx. Ed. Bowyer. 1765.

—More to the same effect may be found, by those who wish to seek it, in *Quintil. Inst. Orat.* I. 3.

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rent pursuits. The difficulties which arose in the progress of the Work, might also have repressed the ardour of the Author, had not other motives than those of ambition urged him to complete it. Yet, even in an ambitious view, it may be sufficient for one without a name to be said to have exerted himself on a subject to which men of the most acknowledged merit and genius occasionally have condescended.

The Author does not, in truth, affect to be dissatisfied at what he has done; yet the contemplation of his Work would give him much greater satisfaction, could he imagine it to be as much a worthy as it is a willing tribute to the genius of Britain;—could he hope that it would appear as much an honourable as it is an honest token of his zealous regard and love for that language, which he is proud to call his native tongue.

N. B. The Edition of Shakspeare here
quoted throughout, is that of
Johnson and Steevens, published
in 1778.

The Edition of Wallis's Grammar
here referred to, is that of
Bowyer, published in 1765.

A TREA-

M. B. The Edition of Shakespeare here
quoted throughout is that of
Johnson and Stevens, publish-
ed in 1773.

The Edition of Wallis's Gram-
mar here referred to, is that of
Bowyer, published in 1765.

A T R E A

OF THE LETTERS.

on compounded vowel sounds; our diph-

thongs are used more frequently as diph-

thongs in poetry than in prose; and for the

long vowels, than as representatives of

sounds not otherwise written. (See W. 1.)

his has excluded the English long vowels

occurs in the word *W. 1.* (See W. 1.)

list of simple sounds; it is compounded

And first of the VOWELS and DIPHTHONGS.

THONGS. (See W. 1.)

the least idea of such a composition in

is and it seems to me that it has been

as simple as that of a word; I have re-

ed the notion; and I have in general

CHAP. I.

THAT all intricacy and over re-

finement may be excluded from a

work designed for general use, no other

distinction of sounds will here be at-

tempted, than the letters themselves sug-

gest. Those will be considered as sim-

ple sounds, which are represented by a

single character; and those as compound,

for the representation of which two or

more letters are employed. In truth, we

have in English very few real diphthongs,

every B or

or compounded vowel sounds; our diphthongs are used more frequently as substitutes, in particular situations, for the long vowels, than as representatives of sounds not otherwise written. Dr. Wallis has excluded the English long *i* (that sound peculiar to our language which occurs in the word *strike*, &c.) from the list of simple sounds; it is compounded, he says, of the *i* feminine and the consonant *y*. As I cannot form to myself the least idea of such a composition in it, and it seems to me a sound altogether as simple as that of *a* or *e*, I have rejected the notion: and I have in general avoided subtilties of this nature, finding from experience that they perplex rather than illustrate the subject. For the same reason the enquiry whether what is given as the short sound of a vowel be in truth the abbreviation of its own long sound, or be in strictness more allied to the sound of some other vowel, has been here entirely declined. Things are taken throughout as they are found in common practice, and in the simplest form.

Every

Every vowel has regularly two sounds peculiar to itself, and only two; a short and a long one. All other sounds which they may occasionally assume, are to be considered as irregular. In what cases the long, and in what the short sound must be given to any vowel, will be ascertained by the rules of Quantity.

Of the Letter A.

The long sound of this vowel, is that found in the words *face, make, age, &c.*

It is the sound given in Italian to the vowel *e* when long; in French to the *e* masculine, or to the *a* before *i*, in *païs*.

The short sound of *a* occurs in *bad, back, &c.* and seems to be the same in other languages as with us.

One or other of these sounds must always be given to it, except in words comprised under the following heads.

Irregular Sounds of A.

§ 1. *Open A.*

A frequently has a sound which by many writers has been called its *open* sound.

It is the sound proper to that vowel in Italian, and frequently given to it in French, as in the termination *-age*, and in many other instances. In the old orthography of our language, it was often represented by *au*; as in *daunce*, *graunt*, &c. The following list contains, I believe, all the words in which this sound of *a* occurs: Where a word contains more than one *a*, the open one is printed in a different character.

<i>Adagio</i>	<i>amen</i> —admits	<i>batb</i> *
<i>advance</i>	the regular long <i>a</i> also.	<i>blanch</i>
<i>advantage</i>	<i>answe</i>	<i>blaspheme</i>
<i>ab</i>	<i>ant</i>	<i>blast</i>
<i>aba</i>	<i>ask</i>	<i>bombast</i>
<i>after</i>	<i>asp</i>	<i>branch</i>
<i>agbaf</i>	<i>afs</i>	<i>brass</i>
<i>alabaster</i>	<i>Balm</i>	<i>bravado</i> , and
<i>alas</i>	<i>bask</i>	others of this
<i>Alexander</i>	<i>basket</i>	termination, are
<i>almond</i>	<i>bastard</i>	now more fre-
<i>alms</i>		quently spoken
		with the regular
		sound of <i>a</i> .

* To *bathe* has regular long *a*.

<i>Calf</i>	<i>demand</i>	<i>Ha</i>
<i>calm</i>	<i>disaster</i>	<i>half</i>
<i>cantata</i> , pro- nounced also regularly.	<i>draff</i>	<i>hasp</i>
<i>cascade</i>	<i>drama</i>	<i>Janty</i>
<i>cask</i>	<i>Elastic</i>	<i>jasper</i>
<i>casket</i>	<i>enchant</i>	<i>Lance</i>
<i>cast</i>	<i>enhance</i>	<i>lanch</i>
<i>castle</i>	<i>ensample</i>	<i>lasp</i>
<i>catholic</i>	<i>example</i>	<i>last</i>
<i>chaff</i>	<i>Fast</i>	<i>lath</i>
<i>chaldron</i>	<i>father</i>	<i>Mamma</i>
<i>chance</i>	<i>flask</i>	<i>masculine</i>
<i>chandler</i>	<i>France</i>	<i>mask</i>
<i>chant</i>	<i>Gallant</i>	<i>mas</i>
<i>clasp</i>	<i>gantlet</i>	<i>mast</i>
<i>class</i>	<i>gape</i>	<i>master</i>
<i>command</i>	<i>gasp</i>	<i>mastiff</i>
<i>complaisant</i>	<i>ghastly</i>	<i>Nasty</i>
<i>contrast</i> (verb)	<i>glance</i>	<i>Palm</i>
<i>countermand</i>	<i>glanders</i>	<i>papa</i>
<i>courant</i>	<i>glass</i>	<i>paragraph</i>
<i>craft</i>	<i>graff</i>	<i>paschal</i>
<i>Dance</i>	<i>grant</i>	<i>pass</i> , and its compounds, but not its deriva- tives.
<i>dastard</i>	<i>grasp</i>	
	<i>gras</i>	

<i>pasquin</i>	<i>psalm</i>	<i>sample</i>
<i>past</i>	<i>quaff</i>	<i>scath</i> , <i>subl.</i> †
<i>pastern</i>	<i>qualm</i>	<i>shaft</i>
<i>pastor</i>	<i>Raft</i>	<i>slander</i>
<i>pasture</i>	<i>raster</i>	<i>slant</i>
<i>pasty</i> *	<i>rascal</i>	<i>sonata</i> , regular also.
<i>path</i>	<i>rath</i> , not so its derivative, <i>ra-</i> <i>ther</i> .	<i>staff</i>
<i>pilaster</i>	<i>rasp</i>	<i>Task</i>
<i>planchet</i>	<i>remand</i>	<i>trance</i>
<i>plant</i>	<i>repast</i>	<i>transit</i>
<i>plaster</i>	<i>reprimand</i>	<i>transact</i> , and all other words compounded with <i>trans</i> .
<i>plastic</i>	<i>Salamander</i>	
<i>poetaster</i>	<i>salve</i>	
<i>prance</i>		

N. B. The compounds and derivatives of these words follow the sound of the primitive, except where their deviation is here noted.

A slight review of the above list will shew that this effect is chiefly produced

* Not so *paste*, &c.

† To *scathe* regular long *a*. Both are nearly, if not quite obsolete.

by combinations of particular letters. The consonants *f*, *l*, *n*, and *s*, appear to be principally concerned in it: and the words might, for the most part, have been arranged from such considerations; thus, words in *-sk*, *ask*, *bask*, *cast*, *flask*, *mask*; words in *-fs*, *afs*, *brass*, *class*, *glass*, &c. &c. But the whole number of words is so inconsiderable, that classification seemed unnecessary.

§ 2. *The Broad A.*

The sound which writers have styled the broad sound of *a*, is that which is properly represented, in our language, by *au* or *aw*, as in *author*, *law*, &c. It is the legitimate sound of the long *a* in the French language; but I do not know that it is to be met with at all in the Italian.

It is found in all monosyllables ending in *-ll*, except *shall*, which has the regular short sound of *a*; in all words compounded with the word *all*, notwithstanding one *l* is dropped, as *albeit*, *al-*

mighty, &c. and those comprised in the following list :

<i>Alder</i>	<i>exalt</i>	<i>Salt</i>
<i>alderman</i>	<i>Falchion</i>	<i>scald</i>
<i>almanac</i>	<i>falcon</i>	<i>shalm</i>
<i>altar</i>	<i>falter</i>	<i>smalt</i>
<i>alter</i>	<i>false</i>	<i>squadron</i>
<i>appal</i>	<i>Halberd</i>	<i>stalk</i>
<i>Bald</i>	<i>balt</i>	<i>Talk.</i>
<i>balk</i>	<i>balter</i>	<i>Vase, often :</i>
<i>balsam</i>	<i>balser</i>	but I think
<i>baldrick</i>	<i>Jackal</i>	affectedly.
<i>Caldron</i>	<i>Malt</i>	<i>Want</i>
<i>calk</i>	<i>Palsy</i>	<i>water</i>
<i>cbalk</i>	<i>paltry</i>	<i>wrath</i>
<i>Eclat</i>	<i>palter</i>	

and the compounds and derivatives of these.

§ 3. A like O.

W preceding a short *a* often gives it the sound of the short *o*. *Qu*, which involves a similar sound to that of *w*, produces the same effect. One or two words admit the same pronunciation in

in other circumstances. The following words, with their derivatives, &c. are all that I know of in which the *a* is thus pronounced.

<i>Award</i>	* <i>quarto</i>	of hawk. See <i>Romeo and Juliet</i> , p. 60.)
<i>Chap</i> , or	<i>Reward</i>	
<i>chaps</i> , (written also <i>chop</i> .)	<i>Scallop</i> , (for <i>scallop</i>)	<i>Wad</i> , or
<i>Dwarf</i>	<i>Squab</i>	<i>wadding</i>
<i>Falap</i> , (in both syllables.)	<i>Squabble</i>	<i>waddle</i>
	* <i>slabber</i>	<i>wallet</i>
<i>Qualify</i> , some speak <i>qualify</i> , and the other words marked with asterisks, with the sound of <i>a</i> short, but I think affectedly.	<i>Squander</i>	<i>wallow</i>
	<i>Squash</i>	<i>wan</i>
	<i>Swabber</i>	<i>wand</i>
	<i>Swaddle</i> (commonly, though Butler rhymes it to <i>saddle</i>)	<i>wander</i>
	<i>Swallow</i>	<i>wanton</i>
* <i>Quality</i>	<i>Swamp</i>	<i>war</i>
* <i>quantity</i>	<i>Swan</i>	<i>warble</i>
<i>quarantine</i>	<i>Swarm</i>	<i>ward</i>
<i>quarrel</i>	<i>Swartby</i>	<i>wardrobe</i>
<i>quarry</i>	<i>Swash</i>	<i>warm</i>
<i>quart</i>	<i>Tassel</i> (an ornament; not so in <i>tassel</i> for <i>tiercel</i> , a species	<i>warn</i>
* <i>quandary</i>		<i>warp</i>
<i>quarter</i>		<i>warrant</i>
		<i>warren</i>
		<i>wart</i>

was

<i>was</i>	<i>wast</i>	<i>what</i>
<i>wash</i>	<i>watch</i>	<i>Yacht</i>
<i>wasp</i>	<i>wattle</i>	

With their derivatives, &c.

N. B. In every list the compounds and derivatives are meant to be included,

If any person should doubt that these words have the sound of *a* instead of that which belongs to their own vowel, let him compare them with similar words in which *a* is actually employed; thus, *jalap*, *trollop*; *quarrel*, *sorrel*; *wallow*, *follow*; *warn*, *born*; &c.

§ 4. A like E short.

The instances of this are very few; *catch*, *gather*, *January*, *jasmin*, *many* *, *radish*, *thank*; and of these some are disputable, or certainly confined to colloquial use, as *gather* and *thank*. *Jasmin* is often spoken, and even written *jessa-*

* The regular sound of *a* short is heard in its compound *manifold*.

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mine. The adverb *than* is often carelessly spoken *then*.

§ 5. *A in final Syllables.*

In final syllables, unaccented, the rapidity of pronunciation gives to this vowel, as indeed to the others also, an obscure sound, not clearly referable to any class of vowel sounds; yet sufficiently so to be marked by a careful speaker, and perceived by an accurate ear; as in *advantage, colloquial, ballad, collar, regular, distance, carcass, &c.* Before *r* the true sound of *a* is least distinguishable; and the sound used resembles most that of short *u*, as if it were *collur, &c.*

§ 6. *Representatives of the proper Sounds of A.*

So far is our literal notation from the precision required in the preface, that the powers of all our vowel marks are mutually interchanged. The sound which ought to be peculiar to one vowel, is occasionally attributed to every other, or to the most dissimilar combinations

tions of vowels. These vowels or combinations, in such situations, may be called the *representatives* of the letter whose sound they thus assume.

Thus the short *a* is represented

By *E* in *clerk, yellow, &c.* See under *e*, p. 15.

— *EA* in *heart, hearth, &c.* See under *ea*.

— *UA* in *guard, &c.*

The long *a* is represented

By *E* in *there, &c.*

— *AI* in *aid, ail, brain, &c. &c.*

— *AU* in *gauge.*

— *AY* in *day, play, &c.*

— *EA* in *pear, great, &c.*

— *EI* in *feign, reign, vein, &c.*

— *EY* in *convey, they, &c.*

§ 7. *Representatives of the improper Sounds of A.*

Open A is represented

By *AU* in *aunt, laugh, paunch, &c.*

Broad A.

By *AU* in *cause, daub, laud, &c.*

By

By AW in *draw, bawl, fawn, &c.*
and wherever these diphthongs are not
irregularly pronounced: for they are,
as was observed above, the proper repre-
sentatives of this sound.

By AWE in *awe.*

— OA in *broad, groat.*

— OU in *bought, thought, &c.*

Even o has something of this sound in
broth, froth, &c.

For the complete collection of these
instances, see the several vowels or diph-
thongs here referred to, as directed above,
under the two first representatives of
short a.

C H A P. II.

§ 1. Of the regular Use of the Vowel E.

THE long sound of *e* is the same which is given to the *i* long in the languages of the continent. Ex. in the words *equal, edict, &c. &c.*

The short sound does not materially differ from the usage of other languages. Ex. in the words *bed, bell, &c.*

§ 2. Of the E final.

The final *e* is usually silent, except in a few monosyllables, as *be, he, she, the, we*; and in words or names derived from the Greek, as *acme, epitome, Penelope, syncope*; but such words are for the most part appropriated to particular sciences, as *enallage, hypallage, hyperbole, strophe, apostrophe, bronchocele, hydrocele, &c.* In the

one word *rationale*, from the Latin, the final *e* is spoken, but the word is hardly naturalized with us.

Anciently our final *e* had a sound, obscure indeed and evanescent like that of the French *e* feminine, yet sufficiently distinguishable to form a syllable, and to be reckoned a constituent part in the measure of a verse*. This power, which

* See the Essay on the Verification of Chaucer, in Mr. Tyrwhitt's excellent edition of the *Canterbury Tales*, vol. iv. The last *e* of the French word *pense*, is properly made by Shakspeare a distinct part of a foot:

"And *boni soit qui mal y pense* write."

M. Wives of W. p. 362.

No English word, that I recollect, preserved this power of the *e* so long as *commandement*. I myself have heard that word pronounced as a word of four syllables, by persons in low life. Shakspeare has occasionally employed it as such:

"Let his deservings, and my love withal,

"Be valued 'gainst your wife's *commandement*."

Vol. iii, p. 220. *Merch. of Venice*.

Some traces of the pronunciation of the final *e* are to be found in Shakspeare and his contemporaries.

In

in the time of Chaucer appears to have been employed or neglected at pleasure, has long been wholly obsolete. From a prodigious number of words this letter has since been dropped in the orthography; where it is still retained, it is for one of the purposes following:

1. To lengthen a preceding vowel, which forms the sole distinction between *bat* and *bate*, *bar* and *bare*, *man* and *mane*; and a prodigious number of other words. Of this use, and the reason for it, more will be said when we come to treat of Quantity. See Part III. Chap. iii.

In *Midsummer Nights Dream* we have *moones* as a dissyllable, vol. iii. p. 24. In Fletcher's *Faithful Shepherdess*, we find *leaves*, *shapes*, *owne*, and *griefe*, used in the same manner; most of which instances are noticed by the editors.—*Mistes* is also conjectured by them in one place (act iii. sc. 8.); but it makes so bad a verse, that I should rather read "*all the mists*."—Other instances doubtless might be found.

2. To

2. To modify a preceding consonant ;
as for instance,

To soften *c*, as in *piece*, *office*, *dance*,
&c. which without it would
have the sound of *peak*, *offik*,
dank, &c.

To soften *g*, in like manner: thus,
to *sing* and to *singe*, are discrimi-
nated: thus also, *swing* and
swinge, *spring* and *springe*, and
some others.

To form an obscure syllable with *l* or
r impure *, as in *able*, *ruffle*, *me-
tre*, *lucre* †, &c. &c.

To preserve to *s* its own sharp sound,
which it loses when it is a final
letter, as in the words *dispense*,
expanse, &c.

* Those who are not conversant in grammatical
phrases, should be told, that a letter is called *pure*
when it is preceded by a vowel, and *impure* when by
a consonant.

† Some words of this kind have formerly been
otherwise written; as *luker*, *theater*, *sepulcher*, &c.
and on the contrary *chambre*, *numbre*, *vinegre*, *eagre*,
which are now written with *er*. So says Wallis, at
east, p. 58.

To soften *th*: thus *bath* is made to *bathe*, *breath* to *breathe*, &c. See under *TH*.

3. To point out an etymology; as in *belle*, *cause*, *guise*, &c.

4. To prevent unusual terminations, as that in *v* * or *u*; as for instance, in *give*, *live*, and in the very numerous polysyllables in *-ive*, where the effect of *e* final in lengthening the preceding vowel has long been lost; also in *sue*, *blue*, *accrue*, &c. and words terminated in *ve* impure, as *solve*, *swerve*, &c.

In some words the final *e* answers several ends at once, as in *face*, *rage*, &c. where it lengthens the *a*, softens *c* or *g*, and marks the etymology.

In the formative termination *ed*, the *e* has by degrees become almost as entirely quiescent as the *e* final. It is however

* After *v* its original use was to distinguish that letter from *u*, by placing it between two vowels; but the characters which express these sounds being now different, that necessity exists no longer. See Wallis, p. 60.

pronounced,

pronounced, when it follows *d* or *t*, as in *added*, *faded*, *admitted*, *requited*; and after *gg* in these four words, *ragged*, *cragged*, *dogged*, *rugged*; also in *learned* and *winged* sometimes. Very solemn reading may be allowed, perhaps, to differ occasionally from the common usage as to this matter, and to retain the sound of *-ed* entire, in words where it usually is suppressed. *E* is silent in *arsenic*. It is silent also in the termination *-es*, unless it be immediately preceded by a soft *c*, a soft *g*, or a soft *ch*; or by *s*, *sh*, or *z*, as in *graces*, *changes*, *niches*, *cases*, *phrases*, *ashes*, *mazes*. *E* is pronounced also in *-es*, in the final syllables of the following words, derived from the Greek and Latin languages; though in them it is preceded by other letters than those above enumerated: *aborigines*, *agonistes*, *antipodes*; *arachnoides* (and other technical terms in anatomy and medicine ending in *-ides*), *caries*, *cantharides*, *caryatides*, *congeries*, *manes* *,

* Not the plural of *mane*, but the poetical word which signifies the *remains of the dead*.

millepedes; *pyrites* (and other names of fossils ending in *-ites*) *sanies*, *satellites*, *sordes*, *sortes*, *superficies*; add to these *alkermes*, derived from Arabic.

N. B. In both these lists the *es* is pronounced, but it is pronounced differently. In the former the *e* has the sound of short *i*, as *graciz*, *changiz*, &c. See p.

21.

In the latter list, the *e* has its own proper long sound, as *aboriginēs*, &c. See Part III. Chap. iv.

§ 3. Of the improper Sounds of E.

Sometimes, but not very frequently, this vowel takes the sounds of other letters. It is pronounced like A long, in *ere*, *there*, *where*, and in *tête-a-tête*, a French phrase adopted by us, but not yet fully naturalized. It is so pronounced in *hyena* very commonly, but I think improperly; as it is also in *demesne*, where it ought to have its own long sound.

A short, in *celery* (generally), in
clerk,

clerk, mesh, serjeant, terrier, yellow. *Errand* and *errant* have this sound also in common usage, but are more becomingly pronounced with the proper short sound of *e*. *Merchant* formerly was pronounced as if there was an *a* in the first syllable; but it has now returned, with all its derivatives, to the proper sound of short *e*.

This vowel is also pronounced like *i* short, in *engine*, commonly, but not elegantly; always in *English, England, pretty, yes, yesterday, spermaceti*; and also in the terminations of words in which *es* follows *c, g, or ch* soft; or *f, sh, or z*: thus, *graces, changes, phrases, &c.* are spoken *graciz, changiz, phrasiz*. See above, p. 20.

u short, before *r* in the same syllable *, as in *deter, refer*, unless the

* It is remarkable that all our vowels, except *y*, and many of our diphthongs, take the sound of short

the *r* be doubled, as in *errand*, *interrogate*, in which the proper sound of short *e* is preserved. *To err* takes the sound of short *u*; but every dissyllabic inflection of it, and all other words similarly derived have the regular sound of short *e*, as *erring*, *error*, *erroneous*, &c.

§ 4. Representatives of the Vowel E.

E long is represented

By AE in *Cæsar*, &c.

u, when they are followed by the letter *r* in the same syllable. *A* and *o* assume it in final syllables, but only when they are unaccented and obscurely pronounced, as in *regular*, *conqueror*; see pp. 11 & 34; for in *bar* and *abhor*, we have the proper sound of those vowels. But *e* and *i* almost always take the sound of short *u* in this situation, as in *finger*, *bird*, &c.—Wallis would have the Latin words in the following pairs carefully distinguished, by giving the proper short sound to *e* before *r* in those that stand first: “*iter*, *itur*; *ter ter*, *turtur*; *cerdo*, *surdo*; *ternus*, *Turnus*; *terris*, *turris*; *refertum*, *furtum*,” &c. p. 67.

but the influence of our vernacular usage prevails, and his precept is observed only in *terris*, where the double *r* would have the same effect in English.

By AI in the single word *plait*. See Prior's *Hen.* & *Em.* where it is rhymed to *feet*.

EA in *clean, deal, dream, &c.* This orthography has been considered as only a transposition of the *e* final, *meat* having been *mete*, &c. *Tyrw.'s Cant. Tales*, iv. 99.

EE very frequently, as in *deed, bleed, feed, &c.*

EI, as in *ceiling, deceive, &c.*

EO in *enseoff, people*.

I in *machine, marine, &c.* and in many words derived from the continental languages, and never perfectly naturalized here, as *vis-à-vis, &c.* See p. 28.

IE in *brief, believe, niece, &c.*

OE in *fætus, æconomy, &c.*

The short E is represented

By A in *any, many, &c.*

EA in *breath, cleanse, dead, &c.*

EI in *beifer, leifure, nonpareil*.

EO in *leopard, jeopardy*.

I in *rinse, &c.*

IE in *friend*.

By *u* in *bury*, &c.

ue in *guest*, *guerdon*, &c.

E final is represented

By *ue*, when a preceding vowel is to be lengthened, and yet the hardness of a *g* preserved, as in *plague*, *fugue*, *rogue*, *vague*. In words terminated in *-que*, the *ue* is not to be considered in this light, the *u* being inseparable from *q*.

See the vowels and diphthongs herein mentioned, as directed above under *a*, page 12.

C H A P. III.

Of the Vowel I.§ I. *Of its regular Powers.*

THE long *i* has a sound peculiar to the English pronunciation. *Ex.* in *abide, idle, &c.*—A Frenchman who endeavours to imitate it, usually substitutes a sound more resembling that which we give to the diphthong *ai* in our pronunciation of Greek and Latin.

The short *i* is heard in *bid, will, fin, &c.* and is not so peculiar to us; for I find it in the French words *infinie, mobilité, &c.* and in the Italian *cittá, periglio, &c.* Dr. Johnson thinks that this sound is not a contraction of the long *i*, but a sound entirely different. This question, however,

however, we shall not here discuss. See page 2.

I is very seldom a final letter, and when it is so, is sometimes pronounced long, and sometimes short; the rules for which will be found where we treat of quantity. See Part III. Chap. iii.

§ 2. *Of the irregular Sounds of I.*

The *i*, like the other vowels, is not always constant to its own sound: it assumes the sound of

A short, in the one word *Sirrah*.

E short in *girl*, *rinse*; and formerly in *cistern*, *miracle*, *spirit*, which are now perhaps more frequently pronounced with the proper short sound of *i*.

E long: the prevalence of this improper sound is chiefly owing to the adoption of words from French and Italian, as will be seen in the subjoined list of words so pronounced. See p. 28.

u short:

u short : the letter *r* produces this effect upon an *i*, as upon an *e* immediately preceding it in the same syllable. *Ex. bird, circle, firm, virgin, &c.* so that it is not easy, in these circumstances, to trace the orthography from the sound. *Vergin, virgin, and vurgin*, would be pronounced exactly alike *. There are, however, exceptions; *mirror* preserves the legitimate sound. Words compounded with *in*, changed to *ir* before another *r*, have the regular sound of the *i*, viz. *irrational, irreconcilable*, and indeed all words beginning with *irr*, as *irrigate, irritate, irruption*. *Sillabub* is usually spoken with the sound of short *u*.

* It seems that our ancestors distinguished these sounds more correctly. Bishop Gardiner, in his first letter to Cheke, mentions a witticism of Nicolas Rowley, a fellow Cantab. with him, to this effect : "Let handsome girls be called *virgins*, plain ones *vurgins*."

Si pulchra est, virgo, sin turpis, vurgo vocetur.

List

*List of Words in which i has the Sound of
the long E.*

<i>Ambergris</i>	<i>Equilibrium</i>	<i>police</i>
<i>antique</i>	<i>Fascine</i>	<i>profile</i>
<i>Becafico</i>	<i>fatigue</i>	<i>Recitative</i>
<i>bombasin</i>	<i>fusil</i>	<i>Sciatica</i>
<i>brasil</i>	<i>Glacis</i>	<i>serpigo</i>
<i>Capivi</i>	<i>Intrigue</i>	<i>signior</i>
<i>Capuchin</i>	<i>invalid</i>	<i>Tabourine</i>
<i>caprice *</i>	<i>Machine</i>	<i>terrine</i>
<i>chagrin</i>	<i>magazine</i>	<i>tontine</i>
<i>chevaux de</i>	<i>marine</i>	<i>Ultramarine</i>
<i>frise</i>	<i>Palanquin</i>	<i>Vertigo.</i>
<i>critique</i>	<i>pique</i>	

China, when used for earthen ware, is corruptly spoken with this sound; *oblige* still, I think, retains it, notwithstanding the proscription of that pronunciation by the late Lord Chesterfield.

From the word *medicine* the first *i* is dropped in the pronunciation †.—*Kyind* for

* Yet Pope rhymes it to *Vice*.—J^N.

† *I* of the Saxon genitive is usually omitted in writing, and the place marked with an apostrophe; it seems,

for *kind* is a monster of pronunciation, heard only on our stage.

§ 3. *Of the Representatives of the Vowel I.*

The *i* long is represented

By *EI* in *height*, &c. (See *EI*).

EYE in *eye*.

IE in *die*, *lie*, &c.

OI in *joint*, *boil*, &c. (but see *OI*).

UI in *guide*, &c.

The short *i* is represented

By *IE* in *sieve*.

IA in *marriage*, *carriage*.

UI in *build*, *circuit*, *guilt*.

seems, however, that it ought to be inserted, whenever a distinct syllable is formed by the addition of it, as after *ch* soft, *f*, *sh*, *x*; otherwise an apostrophe acquires the power of a vowel, instead of marking the absence of one. After *ce* the mute *e* is made vocal, and the *i* omitted, as *chance's power*, *vice's influence*; but these genitives are better made by *of*.

C H A P. IV.

Of the Vowel O.§ 1. *Of the proper Sounds of O.*

THE sounds of this vowel are the same in most languages. Of the long sound we have examples in *abode*, *note*, *potent*, &c.; of the short sound, in *not*, *potter*, *rob*, &c.: nor do I recollect any particulars respecting the regular use of it which deserve observation.

§ 2. *Of the improper Sounds of the Vowel O.*

O sometimes takes a sound resembling that

Of AU, or the broad A: this chiefly happens before the letters *f*, *sp*, *fs*, *ft*, or *th*.—Ex. *off*, *doff*, *scoff*, *offer*, and all words that begin with *off*-; *aloft*, *coffee*, *proffer*, *profit*, *prophet*,
often,

often, soft, lost—hospital, prospect, prosper, — loss, cross, toss, — frost, lost, rost, cost, — brath, cloth, froth, moth: though this sound is very like that of the short *o*, it is yet distinguishable from it; *moſs* and *droſs* are not the same as *cross* and *loſs*.

Solder has also this sound.

It takes also the sound

Of *ɛ* short, in *choriſter*, usually spoken *queriſter* in familiar use.

i short, in *women*.

io in *modillon*, in compliance with the French manner of pronouncing *o* after double *l*; but it is written also *modillion*.

oo long * in *loſe, move, prove, approve, gold †, do, gamboge, ado, Rome, poltron, ponton* (if ſo ſpelt)

* N. B. The reduplication *oo* has its proper long and short sounds, as in *ſchool* and *book*. See *oo* in the list of diphthongs.

† Often pronounced with *o* long in ſolemn reading, and ſo rhymed generally. See Dryd. *Ann. Mirab. ſtanz.* 293—297.

ſponton

sponton for *esponson*, *tomb*, *who*,
womb.*

Of oo short in *bosom*, *wolf*, *woman*.

u short, very frequently; as the
 following list will show.

*List of Words in which o has the Sound
 of the short u.*

<i>Above</i>	<i>come</i>	<i>covenant</i>
<i>affront</i>	<i>comely</i>	<i>cover</i>
<i>among</i>	<i>comfit</i>	<i>covert</i>
<i>attorney</i>	<i>comfort</i>	<i>covet</i>
<i>Bomb</i>	<i>company</i>	<i>covey</i>
<i>bombard</i>	<i>compass</i>	<i>cozen</i>
(of Sack, Shaksp.)	<i>comrade</i>	<i>Discomfit</i>
<i>borage</i>	<i>combat</i>	<i>done, doth, dost</i>
<i>borough</i>	<i>conduit</i>	<i>dove</i>
<i>brother</i>	<i>coney</i>	<i>dozen</i>
<i>Colour</i>	<i>conjure</i>	<i>dromedary</i>
	<i>constable</i>	<i>Front †</i>

* *Dome* is sometimes improperly spoken with the sound of oo long, like *doom*; and I suspect that Pope pronounced it so, for he has rhymed it to *Rome*—*Essay on Criticism*, l. 248: and in the same poem has rhymed *doom* to *Rome*,* l. 685: yet he did not deny himself the privilege of rhyming it, when convenient, to *home*. See *Iliad*, v. 245.

† In this word the o is sometimes regularly pronounced.

Glove

Glove	other	sovereign
govern	oven	sponge
Honey	Plover	stomach
Love	pomegranate	Thorough
Monday	pommel	ton *
money	pothor	tongue
mongrel	Romage, written	Word
monk	also Rummage	wonder
monkey	Shove	world
month	shovel	worm
mother	sloven	worry
None	smother	worſe
nothing	ſame	worſhip
One	ſomerſet	wort
onion	ſon	worth.

Also in the terminations *-om*, *-on*, *-or*, when unaccented; in the adjunct *-ſome*; and the word *-monger*, now become an adjunct alſo. *Accomplice* and *accompliſh* are ſometimes ſo pronounced, but I imagine not correctly.

In poetry *o* is frequently ſuppreſſed, where *-ing* has been added to the ter-

* In the ſenſe of a *weight* or *meaſure*, more properly ſpelt *tun*.

D

mination

mination *-on*, as in *beckoning, reckoning,*
&c.

What beck'ning ghost, &c.

POPE's *Elegy on an unfr. Lady.*

O has, very anomalously, the sound of
ou in *account*, when it is so written; but
account is much more common, and
ought entirely to prevail.

§ 3. *Representatives of the Vowel O.*

O long is represented sometimes

By AU, as in *hautboy*.

EAN, as *beau*.

EW in *few, strew, &c.* See p. 63.

OA very frequently, as in *coat, boat,*
foal, &c.

OE in *doe, foe, &c.*

OO in *door, floor, &c.*

OU in *course, court, mourn, &c.*

OW in *bowl, slow, &c.*

O short is represented

By A in *award, dwarf, &c.* See p. 9.

AO in *extraordinary*.

AU in *cauliflower, laurel*.

EO in *geography, georgic, &c.*

OA in *oatmeal*.

U in *puppet*.

CHAP. V.

Of the Vowel U.§1. *Of the regular Powers of U.*

THE regular long sound of *u* is found in the words *use*, *humour*, *mutable**, &c. &c.

The short *u* has an obscurer sound. *Ex.* in *but*, *number*, *ultimate*, &c. I do not know that either of these sounds are

* This sound certainly is a compounded one; it is the very same as is also expressed by the combination of three letters in the words *you* and *yew*. Yet that this is the regular long sound of *u* with us is evident, by the manner in which we pronounce the vowel when we mean to name it alone, *u*. Dr. Wallis says that this sound is compounded of *i* and *w*; but since, in English, the proper representative of the simple sound of *u* is the reduplication or false diphthong *oo*, I should rather say that it is compounded of *y* and *oo*.

to be found in the French pronunciation; in the Italian, I believe, the diphthong *iu* approaches the most to our long *u*.

U is with us, as in other languages, the inseparable follower of *q*, in which situation it seems to have the power of *w*; how much of that effect is owing to the preceding consonant, is not easily determined; as that consonant is never found in any other circumstances. In French, where *q* is sometimes final, the effect of *k* alone is given to it; nor does it, in that language, assume any other sound, even when *u* is with it. In Italian, *qu* are founded as they are with us.

U is found quiescent between *g* and *e*, in which state it seems to answer no other end than that of hardening the preceding *g*; as has been before observed in speaking of the final *e*, page 24.

It is unnecessary to speak of *u* as being occasionally a consonant, since *u* and *v*, which were formerly one letter, have now a name and form distinct from each other: the same may be said of *i* and *j*. It is surprising that they are still confounded

founded in the arrangement of dictionaries: a custom defended, indeed, by long prescription; but, being attended with considerable inconvenience, surely *more honoured in the breach than the observance*. It has, however, the sanction of great authorities.

§ 2. Irregular Sounds of U.

This vowel, like the rest, takes occasionally sounds which do not properly belong to it.

It is pronounced like

e short, in *bury*, *burial*.

i short, in *busy*, *lettuce*.

o short, in *puppet*; perhaps corruptly.

oo long, wherever it is long after the letter *r*, as in *abstruse*, *truth*, *rude*; and generally when long after *l*, as *plume*, *plural*, *lucid*, *lunar*, &c.; also in the words *June*, *sure*.

oo short, in a few words, before *ll*, as *bull* (not *so bullion*), *bully*, *bullet*, *full*, *pull*, *pullet*, *pulley*; and a few before *sh*, as *bush*, *busbel*, *cushion*,
D 3
push;

push; also *bulwark*, *butcher*, *cuckoo*,
bussar, *buzza*, *pudding*, *pulpit*, *puss*,
put (better pronounced regularly,
as in *but*; in the cant phrase, *a*
country put, it is always regular),
sugar. It is pronounced like
w, before another vowel in the same
syllable, as in *persuade*, *dissuade*, *as-*
suetude, *desuetude*, *sanguine*, &c.

U commonly is dropped in the pro-
nunciation of the word *buoy*; but it
would be better to pronounce it, to dis-
tinguish the word from *boy*.

§ 3. Representatives of U.

U long is represented

By EAU in *beauty*.

EU in *feud*, *deuce*, &c.

EW in *few*, *stew*, &c.

IEU in the adopted French word
adieu; IEW, *view*.

EO in *feod*, &c.

UE in *cue*, *due*, &c.

UI in *suit*, *pursuit*, &c.; and it is
remarkable that all these repre-

sentatives of the long *u*, take, as well as that vowel itself, the sound of *oo* after *l* or *r*. Ex. *rheum, pleurisy, slew, drew, clue, accrue, fruit, &c.*

The short *u* is represented

By *A* in final syllables unaccented, before *r*. See p. 11.

E } when followed by *r* in the same
I } syllable.

EA in *heard, pearl, &c.*

EO in the termination *-eon*,

o frequently; see the instances above, p. 32 and 33.

OE in *does*.

oo in *blood, flood, &c.*

ou in *country, couple, trouble, &c.*

C H A P. VI.

Of the Vowel Y.

Y as a vowel, is merely a substitute, for *i*: its long sound, as in *fly*, *defy*, and its short sound in *cynic*, *pyramid*, *synod*, are exactly the same as those of that vowel; and in general all the rules laid down for the pronunciation of the one, are applicable to that of the other. It is the custom to write *y* instead of *i*, when it is the last letter of a word: but if another syllable be added, the *i* resumes its place; as *defy*, *defiance*, *rely*, *reliance*, except the syllable added begins with *i**: thus we write *defying* and *relying*. Formerly such words were written as frequently with *ie*: thus, *desie*, *relie*, *justifie*. *Y* is very rapidly and obscurely sounded,

* The rules for these changes do not properly belong to this work, but to a grammar. Something, however, more full upon the subject may be found in Part IV. Ch. iii. under the words *shily* and *shiness*.

and something like *e* short, when unaccented in the termination of a polysyllable, as *immediately*. This letter does not often appear as a vowel, in any other instances besides those above-mentioned; except in words derived from Greek, as *symphony*, *synagogue*, &c. In the one word *panegyric*, *y* has usually the sound of the short *e*.

Some have considered *y* as a vowel, even when it is an initial letter; and, indeed, in all situations. Dr. Johnson says, in his Dictionary (at the letter *y*), “*Y*, at the beginning of words, is commonly taken, *though I think erroneously*, “for a consonant.” Ben. Jonson also was of this opinion; and says, we might write *iouth*, *ies*, *ioke*, *ionder*, *iard*, *ielk*, as well as *youth*, *yes*, *yoke*, &c. but that “we choose *y* for distinction sake*.” This remark, indeed, is true; but I should rather say that *i*, as well as *y*, assumes the power of a consonant, when united by rapidity of pronunciation to another vowel that follows it: thus *filial*, when

* *English Grammar*, Chap. iii.—See his works, vol. vii. p. 221.

made a disyllable, according to the usage of poetry, sounds *fil-yal*; *abbreviate*, *abbrev-yate*; and even *e* is capable of taking the same power, as *erroneous*, *erron-yous*, &c.* Certainly, if this be a vocal sound, it is a sound very different from those which properly belong to these vowels. It might perhaps serve as an argument to confirm my opinion, that the name by which we speak of this letter, is a compounded sound like the names of our consonants, not a simple one like those of the vowels: but in that name it is strangely joined with the *w*, for which I cannot account; for we call it *wi*.

W and *y* are, however, similar in this respect, that they have given occasion to similar disputes. *W* has been reckoned a vowel also; and so far indeed it is one, that it stands in the place of *u* in the formation of several diphthongs: but its power, as an initial letter in a word or syllable, appears to me to be purely that of a consonant. Dr. Johnson speaks of both these letters together thus: "The chief

* See p. 56, 61, 65.

argument by which *w* and *y* appear to be always vowels, is, that the sounds which they are supposed to have, as consonants, cannot be uttered after a vowel, like that of all other consonants: thus we say, *tu, ut, do, odd*; but in *wed, dew*, the two sounds of *w* have no resemblance to each other." (Grammar prefixed to Dictionary).—I confess I do not feel the full force of this argument; but a consideration of a contrary kind very strongly confirms me in my notion of the matter, namely, that these pretended vowel sounds cannot be uttered at all without the assistance of some vowel. *Dwell* is a word, but *dwell* cannot be pronounced; so also *cyn, sym*, syllables which do occur, must be given up as not to be spoken, unless we give to the *y* in them the sound of *i*, or some sound of a different nature from that which it has in *youth, &c.** The effect of *w* is heard distinctly enough

* It must be owned on the other hand, that this sound is very nearly allied to a vowel sound, since several vowels take it when rapidly pronounced, as was before observed.—See also page 65, note.

in the use of the letter *g*; but, without some other vowel besides the attendant *u* (which seems there to have the power of *w*), nothing vocal would be formed: *gurt*, *gun*, *gulty*, &c. are words which no one will attempt to utter; so that *gu* may perhaps be properly considered as a double consonant. We may add a further argument from Dr. Johnson himself; that *w* and *y*, as consonants, follow a vowel without any hiatus, as *frosky winter*, *rosy youth*.

C H A P. VII.

Of Diphthongs.

A Diphthong, strictly defined, is an union of two vowels, producing a vocal sound compounded of the power of both vowels; and different from that which either has separately, or from that which belongs to any other vowel. Of this kind our language affords but few, namely, *au*, *aw*, *oi*, *ou*, *ow*, *oy*: and these six produce but three different sounds; for *au* and *aw* are sounded alike, so also are *oi* and *oy*, *ou* and *ow*. But it is yet more strange, that even these frequently lose their proper sounds, to assume those of single vowels. One diphthong, which we seem once to have had, is now entirely lost to us in use, and remains only in appearance. This is *ai* or *ay*, of which
the

the proper sound does not exist among us, except in the monosyllable *aye*. This is the more to be lamented, as it is a rich and masculine sound, which could not fail to give strength and energy to our language; as appears from the effect it has in those languages, in the pronunciation of which we do retain it; as the Latin, where we say *graius*, *aiunt*, *Maia*, &c. with the full sound of *ai*, not with the slender sound of our long *a*; and still more in the Greek, where it occurs perpetually. I have sometimes heard the proper name *Isaiah* so pronounced; and I think with excellent effect, as it occurs chiefly in very solemn reading. There is some reason to think that this sound was once more prevalent; for in some provincial dialects it is still preserved. I have met with rustics who pronounced *fail*, *tail*, *remain*; &c. with as full a sound as we should give to Greek words, in which the same combination of letters appeared. *Oi* also has been in danger among us, but seems now to be recovering its credit.

Dr.

Dr. Johnson defines a diphthong more loosely, "It is," says he, "a coalition of two vowels to form one sound, as *vain*, *leaf*, *Cæsar*." For the sake of convenience I shall consider diphthongs still more generally; and include in the following list, which is arranged in alphabetical order, not only these, but such reduplications of the same vowel as form one sound, and even the few combinations of three vowels, which are in use among us, properly called Triphthongs.

§ 1. OF AE.

The sound of this diphthong is that of the long *e*. It has a character peculiar to itself, compounded of *A* and *E*; thus, *æ* or *æ*. It is very common in two languages, from which a very considerable part of our language is derived, the Saxon and the Latin. But it is now so far disused in English, that it can hardly be said to belong to us. The letter *e* is substituted for it in words derived from the Saxon, and even in those from the Latin, which

which are thoroughly incorporated with our language*. It is chiefly used in proper names, and words connected with science; as *Cæsar*, *pæan*, *æthiops mineral*, &c. In words derived from Greek it is substituted for the *ai* of that language, according to the Roman practice of derivation; and in these also, being mostly scientific words, it is usually retained: as in *amphisbæna*, *anacephalæosis*, *apbæresis*, *agilops*, *oxæna*; also in the adopted Latin words, *cornucopiæ*, *exuviæ*, *aqua vitæ*, *minutiæ*, *striæ*. It is seldom pronounced irregularly: the following instances are all I can recollect:

AE sound like long *a*, in *Michael*.

Milton has sometimes dissolved the diphthong into *a* and *e*. See *Par. Lost*, I. 294. VI. 202, &c.

Like E short, in *Michaelmas* and *dædal*.

A and E meet, without coalescing, in *ærial*.

* See Dr. Johnson, in his Dictionary, under AE.

§. 2. Of AI.

AI very frequently occurs. Its regular sound * is that of the long A. *Ex. aim, chain, fail, maid, &c.*

It is pronounced
Like A short, in *plaid, raillery, battailous*;
and sometimes in *plait*.

A open, in *plaster*.

E long, commonly in *raisin, plait*.

See p. 23.

E short, in *said, again †, against*.

I in *isle* of a church.

In

* As this work is meant for common use, I have called that the *regular* sound of every diphthong which is the most frequent, not that which most properly arises from the union of its constituent vowels: and in every word not noted in this book as an exception, every diphthong must be considered as having the sound here set down as regularly belonging to it.

† *Again* is indifferently pronounced with this, or with the regular sound. This may be seen by the words to which it is rhymed. Dryden rhymes it to *remain*, in his Epistle to Sir Robert Howard, line 13; and to *pen*, in the 50th line of the same poem. In his

E

Epistle

In final unaccented syllables, it is often pronounced so obscurely as hardly to be distinguishable from the short *i*; as in *mountain, fountain, villain, &c.*

In a few words these vowels remain separate; as in *judaïze, mosaïc, algebraïc, prosaïc, laity.*

§ 3. AO.

This combination of vowels is so seldom met with, that its regular sound is not easily ascertained. It is pronounced like the long A in *gaol*, which is frequently written as it is spoken, *jail*: in *extraordinary* it is usually shortened by colloquial inaccuracy into one sound *, which

Epistle to his kinsman John Dryden, we have it spelt *agen*, and rhymed to *green*: this, however, must have been always an incorrect rhyme. Pope also rhymes it to *plain*, *Iliad*, b. v. l. 269; and to *pain*, *ib.* l. 1053: but spells it *agen*, and rhymes it to *men*, elsewhere; as in *Moral Essay* III. l. 14.

* The syllable *di*, also, usually is dropped in the pronunciation; but Shakspeare has used the word with

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which is that of o short. *Sabbaoth* is used in the hymn called *Te Deum*, and is usually confounded in pronunciation with *sabbath*, from which it essentially differs in sense. *God of Sabbaoth* means *God of Hosts*: *sabbath* signifies *rest*.

In *aörta* and *aörift* these vowels do not coalesce.

§ 4. AU.

The proper sound of this diphthong is the same as that which we have called the *broad* sound of A; as in *all*, *talk*, &c. Of this sound AU is the proper representative, except in final syllables, where *aw* is substituted for it: *ex. aught*, *author*, *assault*, &c.

It occasionally assumes other sounds; as that

Of A long, in *gauge*.

A short, in the common pronunciation of *sausage*.

with a distinct pronunciation of *a*, *e*, and of every syllable.

———“ seen, but with such eyes,

“ As sick, and blunted with community,

“ Afford no extraordinary gaze.

Part 1st of Ham. IV. p. 364.

Of A open, in *askaunt*, *avaunt*, *aunt*,
daunt, *draught* *, *draughts* (the
game), *flaunt*, *gaunt*, *gauntlet*,
haunch, *haunt*, *jaundice*, *jaunt*,
laugh, *launch*, *laundry*, *maunder*,
maundy, *paunch*, *saunter*, *staunch*,
vaunt.

o long, in *hautboy*.

o short, in *cauliflower*, *laurel*.

In proper names, derived from Greek,
ending in *-laus*, these vowels are spoken
separately, as *Archelaüs*.

§ 5. AW

Sounds as AU, whose substitute it is in
terminations, as in *draw*, *law*, *bashaw*. It
remains in the derivatives of such words,
as in *drawer*, *drawing*, *lawyer*, &c. Some-
times it is followed by a single conson-
ant; as *d* in *bawd*; *l* in *awl*, *bawl*, *crawl*,
drawl; &c. *m* in *shawm*; *n* in *dawn*, *brawn*,
fawn, &c.

It is found in a penult in *awkward*,
bawble.

* In colloquial use; not so in verse.

§ 6. AY.

The sound of this diphthong is merely that of the long A. It is the constant substitute for AI in terminations, as *aw* is for *au*, and follows the same rules: thus, *play*, *say*, make *playing* and *saying*; but for *sayed* it is usual to write *said*; for *layed*, *laid*; for *affrayed*, *affraid*; for *payed*, *paid*; for *stayed*, in the sense of sober or steady, a participial adjective, *staid*. Other verbs in *-ay* preserve the *y*.

It is usually pronounced like *e* long in *quay*; and *slay* is often corruptly so spoken. An *e* following this termination coalesces with it into one syllable: thus, *dismayed* is spoken *dismaid*. *Prayer* and *player* rhyme to *dare*. In *mayor* the same effect takes place with *o*; yet we cannot properly, I think, reckon these latter words monosyllables: the rapidity of pronunciation renders their sound obscure.

§ 7. AYE.

This triphthong occurs only, that I know of, in the monosyllable *aye*, where it has the sound which we give, in our pronunciation of Latin and Greek, to the diphthong *ai*; a sound which seems to be composed of those of the open A and the vowel E.

§ 8. EA.

No diphthong is more frequent in our language than this. Its regular sound is that of the long E. *Ex. clean, deal, dear, eager, wreath, queen, &c.*

The instances in which it is irregularly pronounced, are the following: it has the sound

Of A long, in *bear* (the beast), and *to bear*; also *break, great, pear, to tear, steak, swear, wear.*

A short, in *heart, hearty, hearken.*

E short, in *bedstead, bestead, bread, breakfast, breath, breast, cleanly, cleanse* (though from *clean*,

which is regular), *dead, deaf, dealt, death, dread, dreamt, endeavour, feather, head, health, heaven, heavy, jealous, instead* (sometimes pronounced *instid*), *lead* (the metal), *leant* (for *leaned*, from *to lean*), *leather, leapt* (for *leaped*), *leaven, meadow, meant, measure, peasant, pheasant, pleasant, pleasure, read* (participle of *to read*, which is regular), *ready, realm, seamstress* (spelt also *sempstress* and *sempstress*), *stead* *, *steadfast, steady, stealth, spread, sweat, teat, threat, treachery, tread, thread, treasure, wealth, weapon, weather, zealous, and zealot*.

Of *u* short, in *dearth, earl, early, earn, earnest, earth, heard* †, *bearse, learn, pearch, rebearse, search,*

* Both the substantive *stead*, and the verb *to stead*, are now almost obsolete; for which reason some of their derivatives have been admitted into this list.

† Yet rhymed to *rear'd*, Dryd. *Ann. Mir. Stanz.* 273.

yearn. *Beard*, which in truth is regular, is falsely spoken *burd* on our stage,

In *pageant*, *pageantry*, and *serjeant*, the *ea* is obscure ; and also in *vengeance*, but seems to approach most nearly to the short sound of *A*.

These vowels often meet without forming a diphthong ; but especially in compounded words, where the *e* and *a* belong to different parts ; as in *reäct*, *reädmitt*, *reäscend*, and others compounded with *re* before *a* : so also *deälbate*, *deämbulate* ; also *beätify*, *creäte* (except *creature*), *feälty*, *ideä*, *meänder*, *preämble*, *reäl*, *recreänt*, *Pygmeän*, *Europeän*, *Epicureän*, *empyreän*, *adamanteän*, *colosseän*. In some words, where *ea* can hardly be said to form one syllable, they are so rapidly pronounced as to stand only for one in poetry, the *e* taking a sound similar to that of *y* before a vowel : thus, *oceän*, *roseäte*, sound *oce-yan*, *rose-yäte* ; and so some others terminated in *-ean* and *-eal*.

§ 9. EAU.

This triphthong is French properly, therefore it sounds like o long, which is the sound of it in that language: *ex. beau, bureau, flambeau.* It is sounded shorter, and rather obscurely, in *port-manteau*: and in *beauty*, and its derivatives, has the sound of our long u.

§ 10. EE.

The reduplication of a vowel is the most natural representative of its long sound, in situations where some distinctive mark is necessary. The Romans, we are told, anciently wrote *eemi* for *emi*, *eedi* for *edi*, &c. So with us *EE* is the representative of *e* long, in places where the analogy of the language forbids us to give the long sound to the single vowel: thus *bleed, reed, feed*, are distinguished both in sound and sense from *bled, red, fed.*

Cheefecake,

Cheefecake, breech, and breeches, are almost the only instances in which *ee* has an improper sound; in these the rapidity of ordinary speech produces a sound most nearly allied to that of *i* short. *Lee-ward* is, I believe, spoken *looward* by sailors*.

What was said above of *EA*, may be applied also to the double *E*: its vowels remain separate wherever they are only brought together by composition, thus, *preëminence, preëxistence, reëstablish, &c.*; or derivation, as *freër*.

§ II. EI.

This diphthong is another substitute for the long *E*, whose sound it regularly takes, as in *ceiling, inveigle, perceive, &c.*

It varies occasionally from this sound, by taking that

* In *Beelzebub* the sound of short *e* is usually given to it. When *never* is contracted by poetic licence into *ne'er*, and *ever* into *e'er*, the double *ee* is pronounced like long *a*.

Of A long, in *deign*, *eight*, *feign*, *feint*,
freight, *beinous*, *beir*, *inveigh*,
neigh, *neighbour*, *obeisance*, *reign*,
rein, *seine* (a net), *skein*, *their*,
veil, *vein*, *weigh*.

E short, in *foreign*, *heifer*, *leisure*,
nonpareil: some give to *ei* in *lei-*
sure the sound of long *a*, some
of long *e*, but wrongly.

I long, in *height*, *beigh-bo*, *sleight*.

I short, in *counterfeit*, *forfeit*, *sur-*
feit.

In some words these vowels come to-
gether, yet do not unite into a diphthong,
as in *deify*, *deity*, *deism*, *deist*, *spontaneity*
(Dryd.); and in words compounded with
re before *i*, &c. as *reiterate*, *reïnstate*, *pre-*
incline. *Either* and *neither* are spoken by
some with the sound of long *i*: I have
heard even that of long *A* given to them;
but as the regular way is also in use, I
think it is preferable. These differences
seem to have arisen from ignorance of the
regular sound of *ei*.

§ 12. EO.

This diphthong is pronounced in several ways; nor are there instances enough of any single mode of pronunciation, to authorize us to call it more regular than the rest. We must therefore endeavour to collect all the words in which it is to be found; nor will these amount to any great number.

It is pronounced

Like *e* long, in *enfeoff*, *people*.

e short, in *jeopardy*, *leopard*.

o short, in *geographer*, *geography*,
geometry, *georgic*.

u long, in *feod*, *feodal*, *feodary*.

u short, in the termination *-eon*,
as *pigeon*, *surgeon*, &c. &c.

The vowels remain disunited in *geographical*, *geometric*, *geometrician*, and all words beginning with *geo-*, except the four in which they are pronounced like *o* short. Dryden has used even *geometry* as four syllables:

“Who counts *geömetry*, and numbers, toys;

“And with his foot the sacred dust destroys.”

Transl. of Pers.

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These vowels are also separately pronounced in *cameleön*, *leönine*, *meteörous* (Milt^r.), *mezereön*, *pantheön*, *theöry*, *theörem*; and in compounds, as *preördain*, *whereön*, &c.

§ 13. EOU.

It is only the haste and inaccuracy of common speech, or the convenience of poetic use, that shortens this combination of vowels into a single syllable. This it does by giving to the *e* something of the consonant sound of *y*, and sounding *ou* like the short *u*; thus, *hideous*, *piteous*, *plenteous*, sound like *bid-yus*, *pit-yus*, *plentyus*. There are very many words with this termination *-eous*, in some of which the *e* is audible enough, as a separate syllable from the *ou*; but as it is rather too weak a syllable for poetic use, we generally find the whole triphthong in poetry contracted into one.

§ 14.

§ 14. EU.

The proper sound of this diphthong, which however is not very common, is that of the long *u*, as in *deuce*, *Deuteronomy*, *feud*, &c. : it follows also the irregularities of *u*, being pronounced like *oo* after *l* and *r*, thus in *pleurisy* and *rheum*, &c. These vowels, like those which compose the other diphthongs, when brought together by composition only, remain disunited, as in *reunion*, *reunite*.

§ 15. EW.

This is the representative of the preceding diphthong, in terminations; and has, like that, the sound of our long *u*, as in *dew*, *ewer*, *new*, *pew*, &c. : it is also similarly affected by *l* and *r*; thus *brew*, *drew*, *flew*, &c. are pronounced *broo*, *droo*, &c. : *Jew* and *jewel* have also the sound of *oo* long. It is sometimes followed by *d*, as in *lewd*, *shrewd*; in which two words the effect of the *l* and the *r* is again observable. Nor is this diphthong quite
averse

averse to the former part of a word, as we find it in *fewel*, *skewer*, &c.

It is irregular in one or two instances, being pronounced

Like AU or A broad, in *chew*.

o long, in *sew*, *sewer* (corruptly spoken *shore*), and in *shew* and *strew*, which now generally are, and might more properly always be written, *show* and *strow*; for though the sound of long o be not proper to *ow*, it is with more frequency, and less violence to analogy, assumed by that diphthong than it is by *ew*.

§ 16. EY.

We should naturally expect to find this the representative of EI in terminations, as AY is of AI, &c: as such its proper sound should be that of the long E; this however is given to it only in the word *key*; for *ley*, a field, is constantly written *lea*. The reason of this appears to

to be, that, falling generally into an unaccented termination, it is obscurely spoken, as such terminations usually are, and with a sound resembling rather the short *e* than the long; namely, the same sound that is given to *y* also, when final*; ex. *abbey, alley, barley, galley, &c.* This sound therefore must be considered as regular. There are a few exceptions; it is spoken like long *A* in *convey, grey* (when so written), *lamprey, obey, prey, purvey, survey, they, trey, whey*; also in *Eyre* (Justices in), and *Eyrey*. *Hey-day* is pronounced *high-day*, which Dr. Johnson has considered as its origin. *Causey* is spoken *causeway*, from a mistaken notion of its etymology. The triphthong *EYE* occurs only in the word *eye*, and is there pronounced like the long *i*.

§ 17. *IA.*

This combination can hardly be called a diphthong. When it forms a single sound, it seems rather from inaccuracy of speaking, than from any other cause: in *ra-*

* See page 41.

taſia it ſounds like long *e* ; in *diamond** like long *i* ; in *marriage*, *carriage*, *parliament*, ſomething like ſhort *i* ; in *miniature* ſtill more obſcurely. In the beginning of words the ſounds do not at all coaleſce, as in *diäl*, *phiäl*, *diälogue*, *biäs*, &c. ; nor in the end, where *-al* is added to an accented *y*, as *deniäl* from *deny*, &c. In the other numerous words terminated in *ial* and *ian*, the *i* ſeems to take the ſound of *y*, as *filial*, *fil-yal* ; *Chriſtian*, *Chriſt-yan* ; in *chriſtiäinity* the vowels are more diſtinctly ſpoken : *poniard*, *conciliate*, have the above ſound alſo ; *ponyard*, *concil-yate* †.

§ 18.

* Triffyl. Dryd. *Hind and Pantb.* P. II. l. 527.

† There is a difficulty attending ſuch ſyllables, which I have never ſolved entirely to my own ſatisfaction. This ſound, which I have conſidered as that of *y* conſonant, differs, I am ſenſible, ſo very little from the very ſhort ſound of *i* or *y*, as vowels, or even *e*, that I know not how to inſiſt upon the diſtinction : nor does the uſage of poetry amount to a proof that the vowels in queſtion do actually coincide into one ſyllable, ſince there are words ſo uſed by the poets, in which there certainly is not any ſuch union. Thus *actual*, *viſual*, are diſſyllables in poetic uſe ; and yet

F

the

§ 18. IE.

This diphthong has regularly the sound of long *e*: ex. *brief, grief, shield, achieve, &c.* Whether it ought to have this sound in *biestings*, an uncommon word used by Dryden (and signifying a cow's first milk after calving), is more than I can tell.

It has also the sound

Of *e* short, in *friend*.

i long, in *die, lie, tie, bie, &c.*

i short in *sieve, variegate, mischievous, twentieth, thirtieth, &c.*

I have heard *ie* pronounced like short *u* in *fierce* and *pierce*, but I think very improperly*: in *fiery* the sound of long *i* prevails, but the two vowels do not entirely coalesce. In final syllables it is as obscurely spoken as *ia, &c.* as *orient, ancient, requiem, spaniel, &c.*—*I* and *e* are separately pronounced in *brier, diet, quiet*, the *a* and *e* preserve their proper sounds: so also the words in *-uous*, as *antinous, &c.* of which see more in *vow*: in these the sound of *u* approaches a little to that of *w*.—Wallis, p. 20.

* Yet Milton has rhymed *pierce* to *verse*, *Allegro* 138.

piety,

piety, parietal, propriety, society; in *hierarch*, and other words from Greek, beginning with *hie-*; also in the conjugation of verbs in *y*, where *-eth* is added, as *denieth, trieth, &c.*—so also in *dieth, lieth, &c.*—or where *est* is added, as *deniëst, diëst*, though some of these retain only the sound of the long *i* in poetry *.

The sound of long *i* still prevails in the termination *ies*, as *flies, replies, denies, &c.* except when those finals are unaccented; then the sound of short *i* is more prevalent, as in *dignities, companies, &c.* In the termination *-ied*, it seems rather that the *e* of *ed* is silent, as it usually is (see page 18.), than that the diphthong *ie* departs from its regular sound: thus *died, tried, replied, &c.* may be considered as *di'd, tri'd, repli'd, &c.* or, as they have sometimes been written, *dy'd, try'd, reply'd* †.

§ 19.

* “Thou *diëst*, and all thy goods are confiscate.”

Mer. of Venice, page 226.

† Should any one, from the great frequency of these terminations, be inclined to think the sound of

§ 19. IEU and IEW.

This triphthong, like *eau*, is perfectly French. We have it in *lieu* (which we employ only in the phrase *in lieu*), *pur-lieu*, and *adieu*; in all these we give to it the sound of our long *u*. If *cameieu* be properly so written, it should perhaps give the *ieu* the same sound; but it is more frequently spelt *cameo*, and pronounced in the Italian manner, from which language it most probably came to us. *Lieutenant* is by a strange corruption called *leftenant*. IEW occurs in *view*, without any authority from etymology; it is also pronounced like our long *u*.

§ 20. IO.

This combination has but little claim to be called a diphthong: its vowels do

1 long more proper to this diphthong, by my own rule of propriety (note p. 49.) than that which I have assigned to it, I shelter myself under authority. Wallis says, "*Ee vel ie effertur ut Gallorum i (hoc est i exile) productum,*" and instances *seen* and *fiend*. It would be difficult to determine accurately the question of frequency in this case.

not usually coalesce when they come together; thus, *riot*, *pioneer*, *violent*, &c. *Violet* is usually made a trissyllable in verse; in common use its *o* seems to be dropped, thus, *violet*. *Marchioness*, on the contrary, seems to drop the *i*; which is also omitted, or most obscurely pronounced, in the very common termination *-ion*; in words derived from it, as *national*, *passionate*, &c. and in other words of the like form with these derivatives, even though the simple word be not used in English, as *rational*.

§ 21. IOU.

Of *iou* the same must be said as above of *eou*, that it is not properly a triphthong, but that the vowels which compose it are so melted together by the rapidity of pronunciation, that it is not always easy to hear two syllables in them. *Pious* is, I believe, the only word in which they are kept distinctly separate. The termination *-ious*, which is a very frequent one, is therefore in strictness a dissyllabic termination.

§ 22. OA.

This diphthong is not unfrequent in English, and has regularly the sound of o long, as in *coat, coal, float, loaf, road, roam, roan, soap, &c.* *Woad*, I thought had been an exception, and pronounced as a dissyllable; but I find that the author of the *Dispensary* has used it as a rhyme to *mode*. OA has very few anomalies: it is pronounced like AU, or the broad A, in *abroad, broad, groat*; and usually like o short, in *oat-meal*, though regularly in *oat*.

In words in which the o and a are brought together by composition, they remain separate, as *coäct*, &c. As the composition of most of these words carries us back beyond their existence in the English language, it may be convenient that they should be here set down. The chief of them are these; *coäcervate, coäct, coädjutor, coädunition, coägment, coägulat, coälesce, coäptation, coärect* or *coärectate, pseudoäposile, retroäct*.

§ 23. OE.

This combination of vowels is almost proscribed by our great Lexicographer, as not properly belonging to our language; and it is true that the words in which it is found are such, for the most part, as belong to particular sciences, and have hardly received the stamp of common usage. *Ex. Antæci, Periæci*, geographical terms; *diarrhæa, œdema, œsophagus*, medical ones; *œcumenical*, taken from church history; yet these, with *fœtus, manœuvre* (certainly now naturalized), *œstrum* *, *œconomics, œconomy* (almost always so written, till Dr. Johnson proposed a new orthography), and the numerous derivatives of the latter word, are perhaps sufficient in number to make it convenient to retain the form of this diphthong; especially as from some of the above words it cannot well be dropped.

The sound we give to it in all the above instances (except *manœuvre*, which

* Hudibr.—See Jⁿ. in *Phrenetic*.

is spoken of in § 24.) is that of the long *e*; the same that we are accustomed to assign to this diphthong when it occurs in the Latin language.

O and E come together in some few words with the sound of long o, as *doe*, *foe*, *shoe*, *mistletoe*, *toe*; but they can hardly be considered as forming a diphthong in that situation. The *e* is there rather quiescent, as being final, than united with the o. Two words of this form have the sound of oo long, *canoe*, *shoe*. *Does* (from *da*) takes the sound of *u* short.

In some other words these letters come together, and are separately pronounced, as *poëm*, *poët*, *poësy*, &c. *praëm*, *coërce*; and those compounded with *co* before an *e*, as *coëxistent*, &c. *Poesy*, when it signifies the motto for a ring, is a dissyllable, and gives to *oe* the sound of long o; thus *Nerissa*, in the Merchant of Venice, speaking of her ring, says *,

“What talk you of the *poesy* or the value?”

* The line in which Gratiano mentions it before, is somewhat doubtful in point of metre.

It

It is also written *posy*.

In *assa-fatida* the *oe* is commonly pronounced like *e* short.

§ 24. OEI and OEU.

These triphthongs are, like some of those taken notice of before, perfectly French. Shakspeare has used a word in which the former is retained, namely, *æiliad*; we find it in King Lear,

“She gave strange *æillads*, and most speaking looks.”
Act IV. Sc. 5.

It probably should be pronounced there like the long *e*; for the true French sound of these triphthongs does not seem ever to have suited an English mouth. OEU is found in the word *manœuvre*, which seems to be thoroughly adopted from the French, and is pronounced like *oo* long.

§ 25. OI.

This diphthong has a full, rich, and masculine sound, peculiar to itself, and its substitute oy. It is distinctly heard in *noise*, *voice*, *rejoice*, &c. Those who are
zealous

zealous for the harmony of our language, have lamented that this sound has been in danger of being lost *, by a corrupt and vicious mode of pronunciation. It has been, indeed, the custom to give to this diphthong, in several words, the improper sound of *i* long; as in *boil*, *broil*, *choir*, *join*, *joint*, *point*, *poison*, *spoil*. The banished diphthong seems at length to be upon its return; for there are many who are now hardy enough to pronounce *boil* exactly as they do *toil*, and *join* like *coin* †, &c.

In some few words this diphthong is obscurely passed over, and sounds like a

* Essay on the Harmony of Language, p. 252.

† Dr. Wallis informs us, that in his time some persons pronounced *boil* as if written *bwoile*, Grammar, p. 41. I have heard this pronunciation myself; it is an imitation of the French *oi*; but is, in my opinion, highly improper. Upon the same principles *boy* has been called *bwoy* (Note, p. 83. of this book); but why *pet* should be pronounced *pwot*, as the same author tells us, is not easily guessed. The only objection to giving the true sound to *oi* in *join*, is that it is so constantly rhymed to *fine*, *line*, and the like, by our best poets.

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short i or e; as the first *oi* in *avoirdu-
poise*, the *oi* in *connoisseur*, *shamois*, *tor-
toise*. *Turkois*, the precious stone (or *tur-
quoise*, as Shakspeare wrote it, conforma-
bly to the etymology), is corruptly pro-
nounced *turkey* in common speaking;
but the full sound must be retained in re-
citation. *Devoir* has generally the sound
of the French *oi* (*wau*).

No diphthong is formed by the con-
currence of these vowels in *stoïc*, *stoïcism*,
heroïc, *heroïsm*, *heroïne*.

§ 26. OO.

This form of letters being with us
the representative of a simple sound, and
that a sound which, except in very few
instances (see p. 37.), is not to be met
with in our language in any other form,
follows the nature of a vowel rather than
of a diphthong, having a regular long
and a regular short sound.

The long oo is heard in the words
cool, *moon*, *doom*, &c.

OO

OO short is found in *good, hood, wood, stood, wool, foot, forsook, book, cook*; and in every monosyllable in which *oo* is followed by *k*; and not, that I recollect, in any other instances.

As we have seen above, that the sound which we give to the vowel *u* is properly that of a diphthong, so we may consider this reduplication *oo* as the only proper representative we have of the simple vowel sound of *u*.

It is liable to a few irregularities, being pronounced

Like *o* long, in *door, floor, moor*.

u short, in *blood, flood, foot*.

We find *oo*, in some words, without a coalescence of the two vowels; as in *zoögraphy, zoölogy, zoöphyte, zoöphorus, zoötomy*, and their derivatives; also in *coöperate, coördinate*, and other words in which these letters are brought together by composition.

§ 27. OU.

This diphthong very frequently occurs in the English language, and has properly

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properly the sound which we hear in these words, *couch, found, round, &c.*

By frequent usage it has been contaminated with many irregularities, being pronounced

Like AU, or broad A, in *cough, trough*; also in *ought, bought, thought*; and every word of that form, except *drought* (dry weather), which has the regular sound. *Bought*, in the sense of a *twist* or *knot*, is almost obsolete; but Milton has made it clear that he pronounced it regularly, by rhyming it to *out*:

“ In notes, with many a winding *bought*,

“ Of linked sweetness long drawn out.”

Allegro, l. 139.

In the edition of Dr. Newton it is spelt *bout*.

ou is pronounced

Like o long, in *bourn, coulter, course, court, dough, four, gourd, mould, moulder, moult, mourn, poult, poulterer, poultice, poultry, pour, shoulder, soul, source, resource, recourse,*

recourse, though; and controul
(as formerly written).

Like *o* short, in *lough, shough*, pronounced *lock* and *shock*; so also in *bough*, which is indifferently written *bock*. For *shough*, see *Macbeth*, Act III. Sc. 1. p. 526.

oo long, in many words, particularly such as are derived from French. *Ex. accoutré, agouti* (an animal), *amour, billet-doux, bouge, bouse, cartouch, contour, croupe* (a disorder), *goût* (taste, pronounced quite as French), *oufel, paramour, ragout, rendezvous, rouge, sous, surtout, toupee, tour, uncouth, wound **, *you, youth †*.

Like

* This pronunciation is now universally current in conversation; but our poets have used the word otherwise. Dryden rhymes it to *bound*, *Abfal.* and *Ach. P. I. l. 928*: *Hind* and *Panth. P. I. l. 224*. Pope to *found*, *Iliad. V. 104.* to *ground*, *Ib. 144.* to *around*, *Ib. 430.* *Wound*, the participle of *to wind*, is pronounced regularly. *Woond* ought to be banished entirely.

† Observe, concerning these two last words and
their

Like oo short, in *could*, *should*, and *would*; also *sourier*.

u short, in *adjourn*, *bourgeon*, *country*, *chough*, *couple*, *couplet*, *courage*, *courtesy*, *courteous* (generally, but sometimes with the sound of long o, like *count*), *cousin*, *double*, *enough*, *flourish*, *gournet* (often written *gurnet*), *groundsel* (written *grunsel* by Milton, *Parad. Lost*, l. 460.), *housewife*, *journal*, *journey*, *joust*, *mounce*, *nourish*, *rough*, *scourge*, *slough* (a skin), *sojourn*, *southernwood*, *touch*, *tournament* (spoken also with the sound of oo long), *tough*, *trouble*, *young*; and in the terminations *-our* and *-ous*, except in monosyllables; and in the one word *devour*, in which

their derivatives, that though the full sound of our long u is heard in them, the completion of that sound is owing to the initial y. The words would be spoken exactly as they are, if they were written *yoo*, *yooth*, &c.; therefore I have said that *ou* is there pronounced like *oo*.

because

the

the *ou* is regular: *-ous*, in the one instance *covetous*, is very frequently spoken as if written *coveteous*, probably from a false notion of the orthography.

It is remarkable that the proper sound of *ou* so ill unites with a subsequent *r*, that it makes a kind of disjointed syllable *, as like to two as to one. Thus *hour* is a rhyme to *power*; and though it has often been thought necessary to write the latter word with an apostrophe when it is used as a monosyllable, yet if *hour* may be used discretionally as one or two syllables, *power* may surely be allowed the same latitude, without any change in its form. There are in Shakspeare's Henry VI. many lines together, in every one of which *hour* must be pro-

* This observation extends, in some degree, to every long vowel sound preceding *r* in the same syllable. See under the letter *r*. The sound of *o* in *fare* is not exactly the same as in *fate*.

nounced *houer* or *hower* *, to make the verses perfect :

“ So many *hours* must I tend my flock ;

“ So many *hours* must I take my rest ;

“ So many *hours* must I contemplate.”

&c. &c. Part III. Act II. Sc. 3.

I think I have observed this licence in the contemporary dramatic writers also ; but neither they nor Shakspeare were constant in their usage of it. This, however, is a licence not to be imitated. Such dissyllables have an intrinsic weakness in them, which unfits them for poetic use ; which is the reason that we generally find *power*, *shower*, *to lower*, &c. used in poetry as monosyllables.

§ 28. OW.

The proper sound of *ow* is the same as that of *ou*, of which it is the substitute ;

* I have observed the same licence in a modern author :

“ Dear madam, for *hours* I'll wait on your pleasure.”

Hayley's Plays, p. 234.

In verse of this familiar kind such liberties are readily granted.

as in *brow, now, &c.* It is most frequently met with in terminations, but is to be found also in other places; as in *towel, tower, crowd, &c.*

Though the above is undoubtedly the legitimate sound of *ow*, that of long *o* is given to it frequently enough to puzzle such persons as have not traced the analogy throughout. I have endeavoured to set down every instance in which this pronunciation is used.

OW like *o* long:

Below, bestow, blow, bow (for arrows), *bowl, crow, flow, flown* (from fly), *glow, grow, know, low, to mow, owe, own, prow, prowl, prowess, to sow* (any kind of seed, &c.), *slow, snow, stow, strow, and show* (if so spelt), *row, throw, trow*; and the derivatives of all these, as in every list given in this book. *Toward, towards* *, &c. are so pronounced that they seem to belong to this list, though in strictness they do not, the words being other-

* Left this should be thought a modern innovation, we may observe that Milton often uses the word *towards* as a monosyllable. *Par. Lost*. l. 284, &c.

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wife divided ; as *to-ward*, &c. See under w.

ow, when final and unaccented, is so passed over as to seem like short o ; as in *borrow*, *bollow*, *fellow*, &c. ; nor are there any exceptions to this mode of pronunciation in such a situation *. In *knowledge*, also, the ow is shortened into the sound of o short. *Mow* (a rick) seems to have been always spoken with the regular sound : thus with Tuffer it rhymes to *how* ; with Gay, to *cow*.

————— “ A fav’rite cow
“ Expects me near yon barley *mow*.”

Fables.

§ 29. OY,

The substitute for oi in terminations, and invariably pronounced like it. *Ex.* *boy* †, *coy*, *joy*, &c. *Alloy* might perhaps

* Except *cuckow* be spelt so ; in which case the ow has the sound of oo. See Part IV. Ch. iii.

† The players say *buoy*, a pronunciation mentioned indeed by Wallis, but said by him to be neither

haps be said to have the sound of *ay* or long *a*, but that, when it is to be so spoken, it is generally also written *allay*. In the word *oyster* alone, we find *oy* removed from its usual situation.

It may be observed, that this sound of *oi* and *oy*, rich as it is, and jealously as it may be our interest to preserve it, is composed rather of the sound of *AU*, or broad *A* and *I*, than of *o* and *i*: whence it happens, that *sawyer* rhymes accurately to *employer*, *lawyer* to *destroyer*, &c.

§ 30. UA, UE, UI.

These combinations do not seem entitled to the name of diphthongs. In the regular use of them, the *u* becomes

either constant nor universal: "*sed neque semper, neque ab omnibus sic efferuntur.*" p. 41. (See the note on p. 74 of this book). It is not any defence of this mode of pronouncing, to say that it was prevalent formerly. Public speakers should conform to the usage of their times, and adapt their words to the ears of the living, not of the dead. The ambition of preserving the tradition of old speech, is in them very much misplaced.

a con-

a consonant, and is sounded like *w*, as was remarked under the vowel *u* itself (p. 38.): thus, *assuage*, *persuade*, *language*, &c. sound as if written *asswage*, *perswade*, *langwage*, &c. so also *desuetude*, *mansuetude*, &c. like *deswetude*, *manswetude*, &c.; *sanguine*, *anguish*, &c. like *sang-wine*, *ang-wish*. It is remarkable that this pronunciation takes place chiefly after *g* and *s*. There are other modes of pronouncing these vowels, which must be noticed.

The *u* is dropped out of *UA* in *guard*, *guarantee*. The two vowels remain separate in *mantua*; but the *u* alone is heard in *mantua-maker*. In *viċtual*, *viċtuals*, a corrupt pronunciation of the last syllable obtains, similar to the effect of *-tle*: thus *vittles* has sometimes been written for *viċtuals*. And Butler chose to write it so in his *Hudibras*:

“ For, as we said, he always chose

“ To carry *vittle* in his hose.”

Part I. c. i. 317.

In some words *UA* remain separate, as in *actuate*, and in all other words end-

ing in *-uate*; *actüäl*, and the rest in *-ual*. When a *q* precedes these terminations, it must not be forgotten that the *u* is attached to the *q*, and has, as usual, the effect of *w*; as in *adequate*, *antiquate*, *equal*, &c.

UE, at the end of words, is often merely a substitute for the long *u*, to prevent the unusual appearance of terminating words in *u* (see p. 18.); *ex. due, sue, value*, &c.: and after *l* or *r* takes, like *u* itself, the sound of *oo* long; as in *blue, rue, accrue*, &c. In some words *u* is inserted between *g* and *e*, without any other effect than that of preserving the hard sound of *g*, which it is the property of *e* to destroy: *ex. guess, guerdon, guerkin* (spelt also *gberkin*). In this manner UE becomes an occasional substitute for the final *e*, lengthening the preceding vowel, and at the same time preserving the hardness of the *g*; as in *plague, vague, intrigue, rogue, brogue, vogue*, &c. There are a few words of this form, in which the *g* indeed is hardened, but the preceding vowel is not lengthened; as *harangue,*
tongue,

tongue, demagogue, pedagogue, synagogue, prologue; and the rest in *-logue*. In *cruël, cruët, gruël, suët*, and in words terminated in *-uity* and *-uence*, the vowels are separately pronounced, though in the latter instances rapidly: so also in *puërile, fluënt*.

UI is formed, like UE, by the insertion of u between G and a vowel which would soften it; as in *guide, guile, disguise, guild, guilt, guinea, guitar*; in the three first of which words it is pronounced like *i* long, in the four last like *i* short. It represents the short *i* in a few other instances: *build, circuit, biscuit*. The sound of oo long is heard in *bruise, cruise, fruit, juice, recruit, sluice*; that of u long in *suit, nuisance, puisne, pursuit, cuirass*. *Cuiss* is pronounced with the French sound *cweefs*:

“ I saw young Harry with his beaver up,

“ His *cuisse*s on his thighs, gallantly armed.”

Hen. IV. P. I. Act. iv. Sc. I.

In *fruition, genuine, puissant, tenuity, aguish, bruit, ruin*, the vowels are pronounced separately; though in some, as *bruit* and *puissant*, so rapidly, as to be equivalent only to one syllable in verse.

Left any doubt should arise, I shall add the rest of those words in which *ui* has its regular sound of *wi*: *languid*, *linguist*, *penguin*, *purshivant*, *guaiacum*, and those terminated in *-guish*.

It is not necessary to give a separate section to *uy*, which occurs only in *buy*, where it sounds like long *i*; and *plaguy*, *roguy*, low and familiar words, where it has the effect of the *y* final unaccented (see p. 41.); nor to *vou*, which, like *eu* and *iou*, is only contracted into one syllable by the haste of common speech, or for the convenience of poetic use.

C H A P. VIII.

Of the Consonants.

THE consonants are liable to fewer irregularities than the vowels; yet concerning most of them it will be necessary to say something.

§ 1. B

Has one unvaried sound, which needs not explanation nor exemplification. It is usually silent when it follows *m* in a termination, as in *lamb*, *climb*, *dumb*, &c. but it is spoken in *rbomb*, and I believe also in *accumb* and *succumb*. It is silent before *t* in the same syllable, as in *debt*, *doubt*, *redoubt*; also in *subtile* or *subtle*, but is pronounced in *subtilize*. It is silent in *ambs-ace*, which is even written without it sometimes, as *ames-ace*.

§ 2.

§ 2. C Regular.

C has two regular sounds: 1st, that of *k*, which it takes when followed by *a*, *o*, *u*, or a consonant; *b* excepted; as in *cart*, *common*, *curd*, &c.: 2d, that of *s*, which is given to it before *e*, *i*, or *y*; as in *ce-ment*, *city*, *cynic*. Sometimes, by the concurrence of two *c*'s, followed by an *i*, these two effects are united; as in *flaccid*, *fiecity*: *ks* or *x* would equally represent this sound, as *flakfid*, *flaxid*, *siksity*, &c. When *c* stands between *f* and *e*, or between *f* and *i*, its sound is not perceivable; as in *scent*, *scene*, *scion*: but this letter cannot be omitted, since it serves to distinguish those words in writing from others of similar sound, as *sent*, *seen*, *Sion*. When the hard sound of *c* is required before *e* or *i*, *k* is substituted, as in *skiff*, *skim*; the etymology of which rather requires *c*. *Sceptic* gives to *c* before *e* the sound of *k*; but Dr. Johnson very properly proposes to alter the orthography to *skeptic**.

C Final.

* Qu. Should not the *c* be pronounced hard in *sciemachy*, or *sciamachy* (as it should rather be)? and
if

Chap. VIII. CONSONANTS.

C Final.

Formerly *c* was not used as a final letter, probably because it was thought doubtful in what manner it should be pronounced in such a situation: this at least is the reason assigned by Dr. Johnson, who retains the final *-ck* in every instance*. But I suspect that this orthography was originally established on account of the final *e*, which anciently followed these letters; as in *sticke*, *blocke*, *musicke*. As long as that vowel retained any sound, its regular effect, without the intervention of *k*, would have been to soften the *c*; and even if the *c* had been doubled to mark the shortness of the preceding vowel, the latter *c* would have been softened by *e*: the only alternative was to write *kk*, or *ck*, and the latter was preferred, being moreover a compromise, in most cases, between the sound and the

if so, ought we not to write *skiamachy* for the same reason as *skeptic*?

* He says, "C, having no determinate sound according to English orthography, never ends a word."
etymology.

etymology. But the final *e* has long been silent, and has since been dropped from such terminations: the necessity for the *k* being thereby removed, that letter has gradually been dropped also: and now, be it right or wrong, domineering custom will have the *k* omitted, in spite of the remonstrances or protests of grammarians. It is generally agreed to write *demoniac*, *prosaic*, *music*, *critic*, &c. instead of *demoniack*, *prosaick*, *musick*, *critick*, &c. Words of one syllable, however, universally retain the *-ck*, as *stick*, *sick*, &c. and for this reason: where a single letter forms a fourth or fifth part of a whole word, the eye is not easily reconciled to the loss of it: these will, therefore, probably continue to be written as they are at present: but some few larger words, which have held out something longer than their fellows, will perhaps, in time, suffer a similar retrenchment; as *arrack*, *barrack*, *carrack*, *frolick*, *garlick*, *baddock*, *paddock*, *billock*, *bullock*, *hemlock*, *hammock*, *shamrock*, *cassock*, *mattock*, *buttock*, *puttock*: it is observable that the words in *-ock* form the

chief

chief part of those which retain the *k*; and that none which retain it are of a greater length than two syllables. The objection to removing the *k* from monosyllables, operates in part upon dissyllables; but the very numerous polysyllables in *ack* and *ick*, which first invited the innovation, have swept away with them almost all the dissyllables of those forms. There are no polysyllables in *-ock*; whence, I imagine, arises the difference with respect to the dissyllables of that form. Words compounded with monosyllables ending in *ck* preserve that orthography, as *candlestick*, *laughingstock*, *planetstruck*.

Silent.

C is silent in *czar*, *czarina*, *vituals*, *indict*.

Like sh.

C sometimes takes the sound of *sh*, as in *pincers*; and always before *e* or *i*, when another vowel immediately follows them, as in *delicious*, *conscience*, *efficient*, *ocean*, *special*, *herbaceous*, &c.*

* Unless the first vowel be accented, as in *science*, *society*.

Like

Like TCH,

In *vermicelli* and *violoncello*: this is only the Italian pronunciation retained. Some affect to pronounce *concerto* in the same manner; and others pronounce the two former words exactly in the English way. C is spoken usually like z in *sacrifice*.

CH

Is regularly pronounced like *tsh*; and even when *t* is inserted before it in terminations, the sound remains the same; thus *latch* and *detach*, *ditch* and *rich*, *much* and *crutch*, sound perfectly alike in this respect. The insertion of *t* before *ch* in other situations, as in the words *fatchel*, *dutchess*, *dutchy*, &c. in defiance of the etymology, is owing to one of the rules of quantity in our language (see Part III. Ch. ii. and iii.); for as *ch* belongs entirely to the second syllable, the preceding *a* or *u* would be long, unless supported by the *t*: thus *fa-chel* would be spoken as we pronounce the name *Ra-chel*.

So

So that in such words we have virtually the effect of two *tt*; one written, the other implied in the *ch*, thus, *fat-tshel*: when *ch* begins a word, this sound of *t* is usually heard with it also, as in *chance*, *cheer*, *child*, &c. The exceptions will be given below.

Like *sh*.

CH, when it follows *l* or *n*, is pronounced exactly like *sh*, as in *belch*, *filch*, *branch*, *bench*, *pinch*, *punch*, &c. In a few words it has this sound in other situations; as in the words *chagrin*, *chaise*, *chamade*, *champagne*, *champignon*, *chandelier*, *chaperon*, *charlatan*, *chevalier*, *chevron*, *chicane*, *capuchin*, *cartouch*, *machine*. It is evident that the pronunciation is borrowed, in these instances, from the French.

Like *k*.

CH is pronounced like *k*, in the beginning of these words: *chalcography*, *chalice*, *chalybeate*, *chamæleon*, *chamomila*, *chaos*, *character*, *chart*, *chasm*, *chemistry* or *chymistry*,

chymistry, chersonese, chimera, chiography, chiromancy, chlorosis, choler, chorus, chord, chorister, chorography, chyle: in the middle of these words, *anchor, anchoret, cachexy, catechism, catechumen, echinus, echo, epocha, ichor, machination, machinist*, mechanic, orchestra or orchestre, technical*: in the end of these, *ach†, anarch, conch, distich, epoch, eunuch, hemistich, heresarch, hierarch, loch, mastich, monarch, penta-teuch, stomach*. It is always so pronounced when followed by *r*, as in *Christ, chromatic, &c.*: also when it follows *s*, as in *scheme, school, &c.*

Arch-, in the beginning of a word, is regularly pronounced if followed by a consonant, as *archbishop, &c.*; but like *k*, if followed by a vowel, as in *archangel, archives, architect, &c.*: *archer* and *archery* excepted.

* Not so *machine*, with its other derivatives.

† The plural, *aches*, is often a dissyllable in poetry, with the *ch* regularly spoken. The word is now frequently written *ake*.

CH otherwise Irregular.

It is usually pronounced like *qu* in *choir*, and like *dge* in *ostrich* *; and even like *t* in *stomachic*: it is dropped in the pronunciation of *schedule*, *schism*, *drachm*, *yacht*.

§ 3. D.

This letter has one uniform sound, which is heard in *dog*, *rod*, *draw*, &c. and but few anomalies. It has great affinity to *t*, into which it is often changed: thus we say often *learnt* for *learned*, *leant* for *leaned*, *meant* for *meaned*, *burnt* for *burned*, &c. the *e* being suppressed, and the *d* changed into *t*. This effect takes place often in pronunciation, when the orthography is not affected by it: thus, in a word just used above, we say *supprest*, though we write *suppressed*. The preterits of the verbs in *-est* are the same as their passive participles; but the following distinction seems to be nearly established, that when the word is used as a preterit, we write it at full length, or

* Shakspeare has written it *ostridge*.

H

according

according to its regular formation: "He *blessed* or *blest'd* his children." But when it is a participle, the other orthography takes place:

"*Blest* in thy genius, in thy love too *blest*."

POPE.

In both situations, it is spoken exactly as if it were written in the latter way; except sometimes in very solemn enunciation, when the *ed* is spoken distinctly. The same observation may be extended to all verbs terminated by *-st*, the preterits and participles of which, in common use, are spoken as if they ended in *st*, even when written according to the regular orthography. *Passed, amassed, missed, dismissed, crossed, discussed*, are pronounced, *past, amast, mist, dismist, crost, discust*; though only the first and fifth of them are ever written in that form. This rule affects also all words in which the formative termination *-ed* follows *c, ch, f, k, p, sh, x*: thus for *placed, pronounced, snatched, impeached, puffed, roofed, cracked, trapped, snapped, fished, vexed, perplexed*,

we constantly say, though we seldom write, *plac't*, *pronounc't*, *snatch't*, *impeach't*, *puff't*, *roof't*, *crack't*, *trapt*, *snapt*, *fish't*, *vex't*, *perplex't*. The sound of *f*, even when produced by other letters, has the same effect: thus we say *laugh't*, *cough't*, and *triumph't*, for *laughed*, *coughed*, and *triumphed* *.

D Silent.

D, between two other consonants, is not heard in common speaking; as in *grandson*, *handsome*, *landlord*, *bandbox*, *landscape*, *worldly*: it is silent also in *stadtholder*. Both *d* and the vowel following it are lost in *ordinary* and *extraordinary*.

D is not heard before *ge* in terminations; as in *badge*, *wedge*, *bridge*, *lodge*, *drudge*, &c. Its office in that situation is merely to shorten the preceding vowel, which would otherwise be lengthened by the final *e*: *bage* would rhyme to *cage*, *wege* to *siege*.

* More to this effect, in a grammatical point of view, may be found in the grammar prefixed to Dr. Johnson's Dictionary, under *irregular verbs*.

D softened.

D is softened into a sound very much resembling that of the soft *g* or *j*, in *grandeur*, *soldier*: in *verdure* also, and *reduce*, and other words so terminated, this sound is often given to the *d*; but I do not know that it is a pronunciation which we ought to approve.

§ 4. F.

This consonant has an invariable sound, except in the one word *of*, where it is pronounced like *v*. This probably is meant to distinguish it in sound from *off*, from which, in writing it is sufficiently distinguished by the single *f*. *F* is frequently doubled in terminations; as *staff*, *scoff*, *rebuff*, &c. It has been observed that it commodiously precedes *l* and *r*; as in *fly*, *from*, &c.: it may be added, that it no less commodiously follows them; as in *elf*, *self*, *wolf*, *scarf*, *turf*, &c. The possessive case of *calf* is usually pronounced like the plural, though not so written; *calf's head*, pronounced *calves-head*.

§ 5.

§ 5. *G Regular.*

G, like *c*, has two regular sounds : the one hard, as in *game*, *grand*, &c. the other soft, as in *genius*, *ginger*, &c. : the latter it has regularly, when followed by *e* or *i* or *y* ; the former, in all other situations. If we were to analyse the soft sound, we should say that it is composed of *d* and the French sound of *j* ; which is one reason that it is so commodiously represented, in some cases, by *dg*, as we have seen above. *G* is soft before *a* in the one word *gaol*, and its derivatives.

*Exceptions.**G hard before e.*

In *gear*, *geese*, *geld*, *get*, *gewgaw*. When doubled, as in *ragged*, *shagged*, &c. *dagger*, *swagger*, &c. ; also in some other words terminated in *-ger* with single *g* ; viz. *anger*, *auger*, *conger*, *eager*, *finger*, *linger*, *longer*, *meager* (if so spelt, which

I think it ought not) *, *monger, stronger, tiger, younger*; also *longest, &c.* and in some words ending in *-get*, as *forget, target*; also in *together*. *G* is soft, though doubled, in *suggest*.

G hard before i,

In *gibberish, giddy, gift, gig, giggle, gild, gill* (of a fish), *gimlet, gimp, gird, girdle, girl, girth, give, gizzard, begin, forgive, phlogiston* †. *G* doubled is hard before *i* as well as before *e*; as in *waggish, sluggish, &c. naggin, &c. rigging, digging, &c.*

* See Part IV. Chap. iii.

† *N. B.* Dr. Johnson has considered *G* as regularly hard before *i*. This is contrary to the usual practice: and his list of exceptions, considered in that light, is imperfect. Our mode of pronouncing Latin may in some cases guide us to the proper rule respecting our own language; for having lost sight of the ancient rules, we pronounce it according to the genius of our English speech: now, in speaking Latin, we invariably make *g* soft before *i*. Dr. Johnson's rule would mislead in all words terminated in *-gize, &c.*

G hard

G hard before y.

Whatever effect is produced by *i*, must naturally be produced also by *y*, when a vowel. That *g* is properly soft before *y*, is evinced by the many words terminated in *-gy*; as *elegy*, *prodigy*, &c. &c. It is hardened in this case also by being doubled; as in *shaggy*, *boggy*, *muggy*, &c. Other exceptions are, *gymnastic*, *gymnic**, *gymnospermous*, *gyneocracy*, because derived from Greek; *gyre*, and perhaps *gyve*: but of this latter word I doubt.

G after n.

G following *n* coalesces with it in a peculiar manner, forming a sound in which it is not easy to discern the genuine power of either letter. Of this more is said under *n*, p. 113. *et seq.* In some provincial dialects, this final *g* is more distinctly spoken than it is among correct speakers; which mode of pronunciation sounds as if the *g* were doubled, thus, *sing-g*, *bring-g*.

* Concerning these two words I doubt a little of the practice, though not of the propriety.

G Silent.

G before *n*, in the beginning of a word, is not pronounced ; as *gnash*, *gnat*, *gnomon*, &c. It is also silent before the same letter in terminations ; as in *arraign*, *assign*, *benign*, *foreign*, *reign*, *impugn*. A few words thus terminated, from not being current in common discourse, are rather of doubtful pronunciation ; as *impregn*, *expugn*, *oppugn*, *propugn* : but analogy demands that the three last should be spoken as the word of the same form already noticed (*impugn*) certainly is, namely, as if the termination were *-pune*. It seems, therefore, that *impregn* should be pronounced *imprene* ; but *impregnate* is generally used for it, in which the *g* is fully pronounced. When the terminations *-ant*, *-ation*, or *-ity*, are added to words of this form, the sound of the *g* returns, as in *malignant*, *malignity*, *benignity**, *assignation*, *resignation*. Other

* *Benignant* is not in the Dictionary.—Surely we have, or ought to have, the word.

derivatives

derivatives leave the *g* still mute; as *designer, designing, designed, &c.* In two terminations *g* is silent before *m*; *apophthegm, phlegm*: but this is not a rule, for in *diaphragm* and *paradigm* it is pronounced; and also in the derivative *phlegmatic*. *G* is silent also in *bagnio, signior, physiognomy, oglio, recognizance, seraglio, intaglio*: in *poignant* and *Champion*, not only the *g* is suppressed, but the sound of *i* is introduced after the *n*, in imitation of the French mode of pronouncing; *poiniant, Champion*.

GH and GHT.

Many words terminate in *gh*, in which situation those letters doubtless were originally the mark of the guttural aspirate, a sound long lost entirely among the inhabitants of the southern parts of Britain. It is still retained by our northern neighbours, who utter these letters, especially when followed by *t*, with a sound which we cannot readily imitate. For this reason *gh* is wholly silent with us in general, as in *daughter, dough, high, night, slough*

(when it means *a miry place*), *taught*, &c. &c.; and may properly be considered as being regularly so. But the loss of the true sound of these letters has given occasion to a number of strange and irregular substitutions*. Thus the *g* is audibly pronounced, and the *b* dropped, in *burgh*, *burgher*, *burghership*. The sound of *f* is heard in *chough*, *cough*†, *enough*, *laugh*, *rough*, *slough* (a skin), *tough*, *trough*; also

* *Sigh* is by some persons pronounced as if written with *th*; a pronunciation which our theatres have adopted. Spenser has written it *sythe*, and rhymed it to *blythe*, which differs from the theatrical mode, only in giving the soft sound to *th* instead of the hard. See Spenser's *Colin Clout*, line 23. In some other places he spells it *fighe*.

† *Cough* and *trough* appear to have been otherwise spoken in the days of *Ben. Jonson*, unless the following assertion arose from a little inattention: "The *g* sounds just nothing in *trough*, *cough*, &c.; only the writer was at leisure to add a superfluous letter, as there are too many in our *pseudography*." English Grammar, Chap. IV.—He seems to have thought that the mere omission of *g* would correct the inaccuracy entirely. The words of *Smith*, which he quotes, will bear another construction.

in

in the colloquial use of *draught* * ; and always in *draughts*, as a game. *Draugh* is once corruptly written in Shakspeare for *draff*, and rhymed to *laugh*. The sound of *k* is given to *gh* in *bough*, *lough*, *shough*: in the one word *hiccough*, the sound of *p* is very corruptly given to these letters. *Drought* was written *drowth* by Milton † : and the word is sometimes so pronounced at this day. In other situations *gh* has merely the sound of the hard *g*, as in *agbafst*, *ghafstly*, *ghofst*, *gherkin*,

G like French G or J.

G is so pronounced in the word *rouge*: which indeed is still spoken altogether as

* In poetry this word usually rhymes to those in which *gh* is wholly silent :

“ Delicious wines th’ attending heralds *brought*,
“ The gold gave lustre to the purple *draught*.”

POPE’S *Odyssey*.

Also,

“ The fish were in his net, he saw them *caught*,
“ Yet his mean soul refus’d to take the *draught*.”

DRYDEN.

† Par. Lost. vii. 66.

a French

a French word. This is the sound which, in some situations, is assumed by the letter *f*.—See *f* like the French soft *g* or *j* below, p. 127.

§ 6. H.

H is a mere note of aspiration, and is irregular only in being sometimes without effect; as in these initials, *beir*, *honest*, *honour*, *hospital*, *herb*, *hour*, *humour*, *hostler*: some pronounce *humble* in like manner. In *herbage* I think it is usually pronounced, though suppressed in *herb*: nor is it dropped in *horal*, *horary*, &c. though it is in *hour*, the origin of which is the same. After *c* and *g*, *h* is silent in some instances (see the articles *ch* and *gh*). Indeed I do not know that properly it can ever be said to be pronounced after *c*, or even after *f*; for though it certainly affects in some manner the sound of the preceding letter, the true sound of *h* is not heard there. It is evident that, in *chance* and *shell*, the *h* has not the sound that it has in *bat* and *hence*. The same observation

observation may be applied to it, when it follows *t* or *p* *.

H is always silent when it follows *n* in the beginning of a word, as in *rhapsody*, *rhétoric*, *rhyme*, &c. and elsewhere in the same syllable, as *skirrbus*.

It is also silent when a final letter, as in *ab*, *bab*, *hallelujah*, *catarrh*, *myrrh*, *Messiah*, *sirrah*, and even *ob*, except in violent and sudden exclamations. The rules to ascertain its effects, when united with *c*, *g*, *p*, *s*, or *t*, are given under those consonants respectively.

If we examine *h* in middle syllables, we shall find it silent in *shepherd*, but not so in other words of a similar form, as *goat-berd*, *neat-berd*. In the compounds of *bill* and *house*, colloquial haste sometimes suppresses the *h*, as in *dungbill*, *green-house*, *play-house*. It is silent in *ippecacuanha*.

J consonant being almost uniformly

* They are, however, all aspirations. *H* is an aspiration from the throat alone; *ch* and *sh* from the roof of the mouth; *th* through the teeth; and *ph* through the teeth and under lip.

pronounced

pronounced like soft *g*, does not require a separate section. It is spoken like *y* in *ballelujab*.

§ 7. K.

K has uniformly the hard sound of *c*. It supplies the place of *c*, where that letter would be softened by the following vowel, as in *keen*, *ken*, *king*, &c.; and, according to Dr. Johnson, in *skirrbus* and *skeptic*. This necessity not appearing in *kalendar*, that word is now written *calendar*. It is joined with *n* in the beginning of many words, but is wholly silent in that situation: *ex. knack*, *knee*, *knight*, *know*, *knuckle*. *K* is never doubled; but *c* is introduced before it, when the effect of the double letter is required, as in *cockle*, *truckle*, &c.

It is often a final letter. Concerning the omission of it after *c* in polysyllables, according to the modern orthography, enough has been said under *c final* (p. 91.). It never follows a single vowel in terminations, but often a diphthong, as *aw*, *ea*, *oa*, *ee*, *ie*, *oo*, in *hawk*, *beak*,
break,

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break, cloak, seek, shriek, look, &c. &c.; and some consonants, namely, *c, l, n, r, s*, in *back, stick, bilk, filk, thank, think, dark, fork, ask, risk, &c.*

§ 8. L.

This letter has no irregularity, except that of being suppressed in the sound of some words, as in *almond, calf, calve, chaldron, falcon, folk, fusil, halser, balf, halve, malmsey, salmon, salve**, *folder, talbot* (a hound); also in the three kindred words *could, should, and would*; and between *a* and *k* in terminations, as *balk, calk, chalk, stalk, talk, walk*. *L* is silent also between *a* and *m* in terminations: *ex. alms, balm, calm, palm, psalm, qualm, shalm* (written also *shawm*).

In *fault* the *l* is sometimes pronounced, and sometimes dropped, as will appear from these quotations:

Before his sacred name flies ev'ry fault,
And each exalted stanza teems with thought!

POPE's *Ess. on Crit.* 422.

• Not in *to salvo*. See Part IV. Chap. i.

So

So Dryden :

For he that but conceives a crime in *thought*,
Contracts the danger of an actual *fault*.

But Dr. King :

Which of our thrum-cap'd ancestors found *fault*,
For want of sugar-tongs, or spoons for *salt* *.

The *l* is sometimes suppressed in the substantive *vault*, but not in the verb *to vault*.

In *palmistry* and *psalmist*, though derived from words in the above lists, the *l* is usually pronounced.

Le impure, at the end of a word, has an obscure and very peculiar sound; not as if the *e* were transposed, as happens to *re* in the same situation; but as if it were cut off: thus *able*, *bundle*, *circle*, &c. sound *abl*, *bundl*, *circl*, or nearly so (see pp. 17. and 120.).

§ 9. M.

This letter is still more regular than the preceding. In *compt* and *accompt*,

* Pope, I think, constantly rhymes it in the former way; as to *ought*, Essay on Man, I. 69. *taught*, Mor. Ess. II. 211. *fought*, Hom. II. V. 15. *default*, Dunc. IV. 485.

while

while that orthography prevailed, both *m* and *p* were suppressed in the pronunciation, and the sound of *n* introduced; conformably to which practice the words are now written *count* and *account*. *Comptroller*, when used as the title of a person in office, is still written with *mp*; but is pronounced the same as when written *controller*, which it is when it merely signifies one who *controls* or *governs*.

§ II. N.

N has two sounds, the one a thinner and harder, such as is heard in *men*, *name*, &c. which may be called its regular sound, and has by some been considered as its invariable one*; the other duller, and something guttural, which is heard in *king*, *thank*, &c.†. For the former no rules are necessary: the latter takes place generally before the letters *c* hard, *g* hard,

* Dr. Johnson, Dict. and Grammar prefixed.

† The great Wallis very carefully defines the difference of these sounds, and describes the action of the organs in the formation of each. *Gram. Ling. Angl.* p. 16.

k, q, x, also *ch* hard, as in *angle, uncle, bang, thank, rankle, banquet, conquer, phalanx, lynx, anchor, conch*. It may be observed that when *g* follows the *n*, the sound seems accurately enough expressed; but that, in the other cases, the sound of *g* seems to be interposed between the *n* and the other letter, as *uncle, thang-k, cong-quer*. Even *g* may be pronounced so hard as to leave the guttural sound of *n*, or the compound sound of *ng*, separate thus, *sing-g*; as in some provincial dialects (see page 103.). This effect takes place regularly, where the hard *g* after *n* is wanted to begin a subsequent syllable; in which we have therefore the sound, as it were, of two *g*'s, the one melted into the *n*, the other distinct; as in *angle*, pronounced *ang-gle*; *languish*, pronounced *lang-guish*; *finger*, pronounced *sing-ger*; *incongruous*, pronounced *incongruous*; *banquet*, pronounced *bang-quet*. But where a termination is added to a word ending with *g*, as the word and the accessory syllable still remain separate in pronunciation, the former sound

only

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only is heard ; as in *finger*, *bringest*, *ring-ing*, *hanging*, pronounced *sing-er*, *bring-est*, *ring-ing*, *hang-ing* *.

It must be observed, that this sound is not ever heard before *c*, *ch*, or *g*, when soft, as *ancient*, *anchovy*, *angel* ; and this circumstance forms a principal difference in sound between *sing* and *singe*, *swing* and *swinge*, *spring* and *springe* †. The guttural sound is seldom heard in *length* and *strength*. Words compounded with *con-* and *un-* before *g*, &c. do not take the guttural sound of *n*, except *congregate*, *congruous*, *conquer*, and their derivatives.

N is silent when it follows *m* in a termination, as *condemn*, *hymn*, *solemn*, &c. ; nor is it ever pronounced in the article *an*, when it is followed by an aspirated *b* : it seems therefore an absurdity to pre-

* Some comparatives and superlatives reject this rule, as *long-ger*, *strong-ger*, *young-gest*, &c. from *long*, *strong*, and *young* ; but probably they were so spoken at first, from ignorance of this analogy.

† This makes a difference in their derivatives also : thus *springy*, coming from *spring*, should have the guttural sound *spring-y* ; if it come from *springe*, it should be spoken *sprin-gy*.

fix it to words beginning with *b*, except when that letter is mute.

§ 12. P.

This consonant is mute in a few words, as in *receipt*; and in *accompt*, when so written (see p. 113.); in *psalm*, *ptisan*, and the prefix *pseudo*. In *cupboard* it is usually assimilated with the *b*, as if it were written *cubboard*. Between *m* and *t* the letter *p* is generally suppressed; yet it is not a fault to pronounce it: ex. *attempt*, *exempt*, *prompt*, &c.; also *empty*, *peremptory*, *sempstrefs*, *sumptuous*, *redemption*: it is silent also in *raspberry*. *P* and *s* are dropped in *corps*, *a body of troops* (see p. 128.).

PH

Is regularly pronounced like *f*, as in *phlegm*, *philosophy*, *phosphorus*, *phrensy*, &c.; but it has, in *nephew*, *phial*, and *Stephen*, the sound of *v*: in *apophthegm*, it is usually dropped entirely, and in *phthifis*; but in *phthifis*, if I mistake not,

not, both the *ph* and *th* are distinctly pronounced. In *sapphire*, notwithstanding the *p* is doubled, no sound but that of *f* is heard: in *aphelion*, the *b* being aspirated distinctly on account of the etymology, we have the effect of two *b*'s, *aph-belion*.

§ 13. Q.

Q has the sound of *cw*; and might indeed very well be spared, except for its use in pointing out the etymology of the words which retain it. But abundance would be a very pardonable fault, were the usage constant and regular*.

* Ben Jonson, and Smith, whom he quotes, are therefore unnecessarily indignant against this letter. The former says, "The English Saxons knew not *this halting Q*, with her waiting woman *u* after her." But Smith is still more angry: "Est litera mendica, supposititia, verè servilis, manca, et decrepita; et sine *u*, tanquam bacillo, nihil potest; et cum *u* nihil valet amplius quam *k*." In the French language this complaint would be more just, where *qu* sounds merely like *k*. In our old law French, *q* is not so servile; for it is often written without the *u*: there we find *qe* for *que*, *qi* for *qui*, &c.

Q is never found without its attendant *u* ; but we have too many words in which, in imitation of the French pronunciation, *qu* has merely the sound of *k*, as *antique*, *conquer*, and *conqueror* (but not *conquest*), *coquet*, *liquor*, *harlequin*, *oblique* (but not *obliquity*), *opaque* (written also *opake*), *masquerade*, *pacquet* *, *lacquey*, *checquer*, *risque*, *piquant*, *pique*, *picquet*, *burlesque*, *grotesque*, *casque*, *mosque*, *quadrille*, *quoith*, *quoit*, *quater-cousin* : *quoif* is written as well as spoken *coif*, except by Shakspeare, and some other old writers. *Quote* and *quotation* are by some persons spoken in a similar manner ; but it is not easy to say why, and it introduces an unnecessary similarity between *quote* and *coat*. -*Que*, which appears often in the above list as a termination, is evidently of French original ; and should, I think, be dismissed, except where the foreign sound adheres to some other letters also, and then it might usefully be retained for the sake of distinction : thus in *pique* and *antique*

* *Pacquet*, and the three following words, are spelt by Johnson *packet*, *lackey*, *checker*, *risk*.

the French form may be kept, to mark that the *i* is pronounced in the French way; but *oblique*, which has learned to conform to the English pronunciation, would more conveniently be written *oblike*, as *opaque* is generally written *opake*. In *casque*, the *-que* must be preserved, to distinguish the word in writing from *cask*: but *risk* is written, by Dr. Johnson, for *risque*; and there seems to be no reason why we should not also write *burlesk* and *grotesk*; except that, for want of use, the eye is offended at their forms. We may ask also, why, since we have the word *mask*, we should not also write *maskerade*? Sometimes, indeed, *masquerade* is pronounced with the regular sound of *qu*, in which case there is no objection to the form of it. *Cirque* is written by Pope and others for *circus*; *cinque* is retained as a technical word at some games, and in *cinque-foil*, *cinque-ports*, *cinque-spotted*: in these instances the *q* sounds like *k*.

§ 14. R.

R has but few irregularities. — *Re* impure, at the end of a word, sounds like *er* faintly pronounced: thus *fibre*, *sabre*, *acre*, *maugre*, *sepulchre*, *centre*, sound as *fiber*, *saber*, *aker*, *mauger* (with *g* hard), *sepulker*, *center*: *-rue*, in the word *construe*, is often corruptly pronounced in the same manner, *conster*: *-ron*, in *apron*, *citron*, *iron*, *saffron*, is sometimes also corruptly and carelessly pronounced like *urn*; *apurn*, *cit-urn*, *iürn*, *saffurn*. But such examples are observed rather that they may be avoided than imitated.

R does not perfectly unite with long vowels and diphthongs preceding it, but retains something of the sound of *er* or *ar*: hence it is that the monosyllables *bare*, *bear*, and *hair*, sound very like the dissyllable *prayer*; *hour* like *power*, which is the cause of that which is observed in page 80. ; *beer*, *fear*, like *freer*; *fire* like *flyer*; *oar*, *door*, *soar*, like *rower*, *flower**; *cure* like *brewer*: and hence it has been

* Pope writes *sow'r*, for *sour*.

Mor. Eff. l. 156, &c.

usual

usual to write *fiery* and *wiery* for *firy* and *wiry* *. Shakspeare seems to have used *dearly* as a trissyllable in this passage :

“ In both our armies there is many a soul

“ Shall pay full *dearly* for this encounter.”

1 Hen. IV. Act v. Sc. 1.

§ 15. S.

The proper sound of this consonant is that of a strong hissing, as in *sale*, *send*, *sister*, &c.; but it very frequently is changed for the duller sound of *z*. Other powers are occasionally given to it, which we must endeavour to reduce to some rule.

S like *z*.

It is so pronounced,

I. When a final letter, as *bis*, *was*, &c.
: except,

1. In words derived from Greek or Latin, as *Atlas*, *Boreas*, *dipsas*, *erysipelas*, *metropolis*, *scirefacias*, &c.

2. In words terminated in *-is*, *-ous*, or *-us*: ex. *this*, *tennis*, *portcullis*, *pious*, *zealous*, *us*, *thus*.

* See Part IV. Chap. iii. under the word *wiry*.

3. After

3. After *c* hard, *f*, *g* hard, *k*, *p*, *ph*, or *t*: ex. *optics*, *physics*, and all the plurals of the nouns in *-ic*, *briefs*, *puffs*, *gulfs*, *cogs*, *bunks*, *stocks*, *chops*, *dumps*, *triglyphs*, *oats*, and the plurals of nouns, and third persons singular of verbs, terminated in the above letters; and even in the termination *-es* after these letters, if the *e* be silent, as in *jakes*, *lakes*, *cates*, *gates*, &c.
4. Also in the following words: *alas*, *arras*, *bias*, *Candlemas*, *Christmas*, and the other compounds of *mas*; *copperas*, *dowlas*, *yes*: in all these exceptions, *s*, though final, has its own strong hissing sound.

II. *S* is pronounced like *z*, when it stands between two vowels:

Except,

1. In words compounded with *dis-* or *mis-*, as *disappoint*, *misapprehend*, &c. or *be-*, as *beseem*, *befide*, *befet*, &c.: *disease* alone has the *s* in *dis-* like *z*.
2. Except also in the terminations

-osity, -sis, -five, -some, -sory; as *curiosity, pomposity, crisis, emphasis, evasive, persuasive, noisome, suatory, delusory, &c.* The following words terminated in -son, *bason, benison, caparison, comparison, garrison, mason, unison*; and the following in -sy, *apostasy, argosy, courtesy, heresy, hypocrisy, phantasy, poesy, prophesy*, have also the *s* hard and strong.

3. The *s* between two vowels is also hard, in many words ending in -se, viz. these in -ase, *abase, base, case, debase, chase, erase*: these in -ease, *cease, crease, de cease, decrease, increase, lease, release*: in -ese, *geese, obese*: in -ise, *anise, concise, mortise, paradise, precise, practise, promise*: these in -ose, *dose, goose, loose, purpose, metamorphose*: and all words derived from Latin adjectives in -osus, as *jocose, verbose, &c.*: in -oise, *tortoise*: in -ouse, *chouse, douse, grouse, souse, &c.*: in -use, *abstruse, obtuse, profuse, reclusé*: and in the derivatives of these

these ending in *-fer*, &c. as *de-baser*, *promiser*, &c.

N. B. Some nouns and verbs, not enumerated in the above list, are distinguished from each other by the different sounds of *f* in the final *-fe*: thus *grease* is spoken with *f* hard; *to grease*, with the sound of *z*: so, *close*, and *to close*; *house*, and *to house*; *louse*, and *to louse*; *mouse*, and *to mouse*; *abuse*, and *to abuse*; *excuse*, and *to excuse*; *refuse*, and *to refuse*; *diffuse*, and *to diffuse*; *use*, and *to use*; *rise*, and *to rise*: the *f* being in every instance hard in the substantive, and like *z* in the verb.

4. Lastly, *f* is hard between two vowels in the following words: *aside*, *asunder*, *asylum*, *design*, *designation*, *desist*, *desolate*, *desultory*, *dysentery*, *mesentery*, *nasal*, *nuisance*, *presage*, *presuppose*, *obeisance*, *research*, *resettle*, *resuscitate*, *risible*, *sausage*.

III. *S* is pronounced like *z*, when it comes before *m*; as in *cosmetic*,

cosmography, dismal, pismire, &c. but not properly in *dismay, dismember, dismount, dismiss*, on account of the analogy of the particle *dis*: always in terminations, as *chasm, prism, theism, &c.*

IV. Lastly, it has this sound in some other words not so easily classed; namely, *absolve, cleanse, clumsy, crimson, flimsy, husband, housewife, muslin, palsy, phrensy, presbyter, tansy, whimsical, wisdom*: *s* between the diphthong *ow* and a vowel, falls under Rule II. the *w* being there a vowel; as in *adwowsion, drowsy, &c.* see page 42.

Even *ss* takes the sound of *z* in *bussar, buffy, possess, scissars*; as does *sc* in *discern*.

SH.

SH has a peculiar sound, not strictly formed of the letters which compose its written form, but of the letter *s*, joined with an aspiration different from that of *h*, as above remarked in page 108. The hissing of the single letter *s* is thinner, and

and seems confined to the opening of the teeth; that of *sh* is grøffer or thicker, and seems to be formed more internally in the palate before it reaches the teeth: thus *sake* and *shake*.

It would be convenient either to have two characters to express the two sounds, as in Hebrew the letter called *samech* expresses the simple *s* of our language, and *shin* the *sh*: or to distinguish them by some mark affixed to the single letter; as *shin*, in the same language, is regularly pronounced like *sh*; but, when marked with a point inserted, takes the sound of *samech*, or mere *s*. The present form supposes a combination, which in truth does not take place. It is evident that a similar observation might be applied to *ch*, *ph*, &c.: but it is perhaps too late to make such innovations in the externals of our language.

S like sh.

To increase the inconvenience, we give, on some occasions, to the single letter *s* the sound of *sh*, as in *sugar*, *sure*, *capsute*,
nauseate;

nauseate; also in the termination *-sion* impure (or after a consonant), as in *compulsion*, *mansion*, *pension*, *passion*, &c.

In the termination *-sure* also, when impure, as *censure*, *tonsure*, *pressure*, &c.; and in the following words, where it is pure, *clausure*, *controversial*, *cynofure*, *erasure*, *esurient*, *incisure*, *transient*; before *-eous*, in *nauseous*, *osseous* (not *caseous*); *ian* impure, as *Persian*; *ious*, as *diffensious*; *uous*, in *sensuous*; before *-ual* impure, in *sensual*; before *-ue*, in *issue*, *tissue*, and *-ia* in *cassia*. It is observable that, where the *s* is doubled in these cases, the sound of the former *s* is lost.

S like the French soft G or J.

This sound not only nearly resembles the preceding, but also is met with in situations nearly the same; for this reason it is the more necessary to be careful in distinguishing it.

It differs from the sound of *sh* chiefly, by being something more soft. We find it

In the termination *-sion* pure, as in
evasion,

evafion, adbefion, collifion, explofion, confufion, &c.

In the termination *-fure*, when pure, as *leifure, pleafure, inclofure, &c.* except *claufure, &c.* above, page 127.

In the termination *-fual* pure, as *cafual, vifual, ufual*; termination *-fier*, as *bofier, ofier*; in *ufurer, ufury, cafeous, rofeate, cafuift*; before *-ia*, in *ambrofia, paronomafia*; *-ian* pure, as *elyfian*; *-ium*, as *elyfium*.

S not pronounced.

This letter is dropped in the pronunciation of *demesne, ifland, ifle, puisne* (pronounced *puny*, which is alfo a word in ufe, and derived from the former), *viscount*.

The final *s* is dropped in *corps* (pronounced *core*), *glacis, pas, fous, vis-à-vis*.

§ 16. T.

T has properly a hard found, fuch as is heard in *take, trust, &c.*: but in particular fituations it affumes other powers, feemingly very remote from its nature.

T like

T like SH.

T is thus pronounced in terminations where it is followed by *i* unaccented, and another vowel; as before *ia*, in *militia*, *partial*, *tertian*, *satiate*; before *ie*, in *patient*, *patience*; before *io*, in *nation*, *cautious*; before *iu* in *cymatium* (an architectural term). *Satiety* does not fall under this rule, the *i* being accented, *satiety*; and here the *t* ought, I think, to be hard, in order to keep the word as distinct as may be from *society*: but this point has been disputed. In words formed by the addition of a syllable to the termination *-ty*, as *migh-tier*, *mightiest*, *twentieth*, *pitieth*, *pitied*, the *t* retains its proper sound; as, in my opinion, it ought also to do in the words enumerated in the close of the following paragraph, *bestial*, *beauteous*, &c.

T like CH soft.

I know not whether we ought, in any instances, to give way to this pronunciation, which has been creeping in upon us very perceptibly for some years past.

K

It

It has become almost a rule to pronounce *t* like *ch* whenever it is followed by an *u*, as in *fortune*, *importune*, *actuate*, *effectual*, *nature*, *tune*, *tumid*, *tumult*, &c. Some of these are more confirmed by usage than others: thus the terminations *-tune* and *-ture* are almost universally spoken with the sound of *ch* instead of *t*, as *nachure*, *forchune*, *picchure*; and the contrary pronunciation has even been ridiculed, as *low-lived*, in plays and novels, and marked by a false orthography, *nater*, *pickter*; yet perhaps the only common fault in pronouncing these words, is the neglecting to give to the *u* its full long sound. *Nature*, so pronounced, will scarcely offend any ear, though the *t* be made hard. In most of the other instances it is somewhat affected to give the sound of *ch* to the *t*; or rather, perhaps, vulgar. *Chune*, *chumid*, *chumult*, are seldom heard in the mouths of elegant speakers; and *ac-chuate*, *effec-chual*, not often. This being the state of things, we should, I think, resist the encroachments of this mode of speaking, which increases
the

the anomaly of our language; without adding to its euphony; and should restore to *t* its almost banished power, in the foregoing and in the following cases.

When *t* before *-ial*, *-ian*, *-ion*, is preceded by *f* or *x*, it is usual to sound it like *ch*: thus *bestial*, *celestial*, *fustian*, &c. are pronounced *bes-chial*, *celes-chial*, *fus-chian*, &c.: also in *courtier*, *frontier*, and other words so terminated.

This pronunciation is also heard frequently before *-eous*, and *-uous*, as *beauteous*, *duteous*, *virtuous*, pronounced *beaucheous*, *du-cheous*, *vir-chuous*; and even *covetous*, *cove-chous*: also before *-eum*, as *periosteum*, pronounced *perioscheum*.

TH.

Th has two sounds; one hard, as in *thick*, *thin*, *faith*; the other soft, as in *these*, *then*, *breathe*. These were written by our Saxon ancestors with two distinct characters: for the hard *th* they used the mark *p*; for the soft, *ð*. There was a con-

venience in this, which ought not to have been relinquished.

TH Hard.

1. *Th* is hard when it begins a word, as *think, thistle, &c.* except in the following: *than, that, the, thee, their, them, then, thence, there, these, they, thine, this, thither, those, thou, though, thus, thy.*
2. *Th* is hard when it ends a word, as *death, &c.* except in *beneath, booth, to mouth, smooth, to sooth, to sheath, wreath, uncloath, to seeth*; but most of these ought to be written with the final *e*, *to mouthe, to sheathe, to soothe*, that they may be the better distinguished from the substantives *mouth, sheath, sooth*, which have the *th* hard; and then they would fall under the regular analogy of *th* soft: even *to smooth* were perhaps better so written, though the adjective *smooth* has the *th* soft also. *To seethe* ought to have the *e*, to distinguish it from *seeth*, the third

third person singular of *to see*; and *uncloath* should be written *unclothe*.

3. *Tb* is hard when it follows a consonant, as *panther*, *nepenthe*, *orthodox*, *orthography*, &c.; except in *burthen*, *farthing*, *further*, *northern*, *worthy*, *murder* *.

4. When it precedes a consonant, as *atwart*, *ethnic*, *misanthrope*, *philanthropy*; except *brethren*.

TH Soft.

Tb is soft between two vowels, as *father*, *beaten*, *feather*, &c.: except in *antipathy*, *apathy*, *athirst*, *Athens*, *atheist*, *authentic*, *author*, *authority*, *cathartic*, *cathedral*, *catholic*, *ether*, *ethics*, *letbargy*, *Lethe*, *leviathan*, *litharge*, *lithotomy*, *Lutheran*, *mathefis*, *mathematics*, *method*, *pathetic*, *plethora*, *polymathy*, *prothonotary*.

In these lists, as in all the rest, the compounds and derivatives of the words

* When it is so written, See Part IV. Chap. iii. in the word *murder*.

are supposed to be included, unless particularly mentioned as exceptions: thus *earthly* follows *earth*; but *worthy*, which does not follow *worth*, is particularly noticed.

TH like T, &c.

In *thyme*, *asthma*, and the name *Thomas*; also in *Thames*. It is also wholly silent in the word *cloaths*.

T not pronounced.

T is not heard when it follows *s* before the terminations *-en* and *-le*, as *listen*, *fasten*, *castle*, *bustle*, *whistle*; except in *bursten*: it is silent also in *billet-doux*, *chestnut*, *Christmas*, *hautboy*, *mortgage*, *ostler*, *mistletoe* (the first *t*): the final *t* in *toupet* and *trait* is also mute; but the former is sometimes, and more properly, written *toupee*. T is silent in *gout* (taste), *ragout*, *eclat*, *currant*: it is hardly, if at all, audible in *often* and *soften*. Nor can it well be said to be pronounced in words that end in *-tch*, as no sound different

ferent from that of *tb* alone is introduced by it. See p. 94.

§ 17. V. and W.

V, or u consonant, as it is improperly called, has a single invariable sound, which is like that of *f*, but duller; as *fan*, *van*; *ferry*, *very*, &c. I know not of any anomaly belonging to it, excepting that it is usually dropped, together with the *e* that follows it, in the pronunciation of *twelvemonth*.

W.

The question concerning the power of this letter, as a consonant, has been partly treated already at page 42.

W Silent.

It is always mute before *r*, as in *wrap*, *wreck*, *write*, *wrote*, *wrung*, *wry*, *bewray*, *awry*, &c.; and sometimes before *b*, namely in *whole*, *whoop*, *whore*. In other cases the *w* is transposed in the pronunciation,

and *wb* is spoken like *bw* : *bwat*, *bwich*, *bwen* *. *W* is lost in *sword*, but not properly in *swoon*, though some pronounce it so. In the rapid and colloquial pronunciation of *towards*, it seems to unite with the *o*, and to form with it a diphthong of the same sound as *ow* in *crow*, *tow-ards* ; though, according to the etymology, it should be divided *to-wards* : we should therefore say, rather, that the *w* is dropped, and *to'ards* spoken like *boards* (see p. 70.). The *w* in *two* is silent ; so also is that in *answer* and *housewife*, and the second *w* in *awkward*.

§ 18. X.

The sound of *x* is compounded of *k* and *s* ; thus, *tax*, *box*, *extraordinary*, &c. sound as *taks*, *boks*, &c. It is not uncommon to give to *x*, when it stands between two vowels, the duller sound of *g* and *z* : thus *example* is spoken *egzample* ; *exist*, *egzist* ; *exert*, *egzert*. It seems to be pronounced like *kz* in *anxiety* ; thus, *angh-ziety*. Before *i* unaccented, and an-

* See Wallis, Gram. page 40.

other

other vowel, it is pronounced like *ksh*; as *anxious*, *noxious*, *fluxion*, pronounced *angk-shious*, *nokshious*, *flukshion*: and also before *u*, as *flexuous*, *flekshuous*; *fixure*, *fikshure*.

X does not stand as an initial letter in any English word; but it is in common use among us, in that situation, in many proper names which occur in ancient history; and in these it is pronounced like *z* alone. Thus there is a manifest difference in the sound of the first and second *x* in *Xerxes*, pronounced *Zerxes*; so *Xenophon*, *Xantippè*, *Xenocrates*, are spoken *Zenophon*, &c. But if the letter be thrown by composition into the middle of the word, the true sound of *x* returns, as in *Artaxerxes*. *X* is silent at the end of *billet-doux*, in the singular; but in the plural, and in *beaux*, sounds like final *s*, or *z*; but *beaus* is more frequently written.

§ 19. *Y and Z.*

Y, as a consonant, has no peculiarities, and has been sufficiently spoken of in

page 42. Its invariable sound is heard in *young*, &c.

It is observed by Dr. Wallis, that the sounds of *w* and *y* creep in upon us unawares after the guttural consonants: thus *can*, he says, is pronounced *cyan*; *get*, *gyet*; *begin*, *begyin*; and even *pot*, *pwot*; *boy*, *bwoy*; *boil*, *bwoile*: Grammar, p. 40. This strange corruption is now, however, quite abolished, except in some instances already noticed, in pp. 29, 83. &c. *

Z.

This letter has a sound resembling that of *s*, but duller, and in my apprehension softer; though its name of *izzard*, or *s* hard, seems to denote that those who named it thought otherwise. But Wallis thought as I do, and called the *z* “*s molle* †.”

Z, re-

* I find, indeed, in a very ingenious modern treatise on pronunciation, directions to say *gyide* and *gyile*, but I cannot approve them.—*Sherid. Rh. Gr.* p. 27.

† The passage is this: “*Et, quod ferè solenne est, ubi ex nomine per s durum in ultimâ syllabâ pronuntiato,*

Z, resembling *s* so much, follows it also in some of its anamolies; thus, before the termination *-ure*, it takes the sound of the French soft *g*, or *j*: ex. *azure*, *razure* (see p. 128.): also before the termination *-ier*, as in *vizier*, *glazier*, *grazier*.

Z is dropped in *rendezvous*; and is by many persons pronounced, in *mezzotinto*, according to the Italian pronunciation; that is, as if the first *z* were a *t*, thus, *metzotinto*.

tiato, fit verbum; hoc verbum per *s* molle (hoc est, per *z*) pronunciatur. Sic *a hause*, domus, &c. per *s* durum: at *to hause*, in domum recipere, &c. per *s* molle proferuntur." Gram. p. 26.—See page 124. of this Treatise.—If this be right, the name of *zad*, which is more elegant, is also more proper, than that of *izazad*.

PAR T II.
O F A C C E N T.

C H A P. I.

HITHERTO our task has been chiefly that of arranging such matters as have been before observed by others. The subsequent parts of this Treatise will be found to contain much more of novelty; and therewith some things repugnant to notions very generally received: yet we trust the very form of the work will present sufficient evidence of their truth. Fewer attempts have been made towards the regulation of accent and quantity in English, than towards directing us in the enunciation of the letters. It has even been supposed that these parts of our language are incapable of being rendered fully subject to the dominion of any system. It is to this hour disputed what
accent

accent is : but in this argument, as in many others, the subject matter is sufficiently plain, till obscured by the labours of the disputants. No person to whom an English word is shown, with an accentual mark placed over it (as *advertise-ment* or *advertisement*), feels any doubt in regulating his voice according to that mark. This plain matter then it is, and not any point of subtile enquiry, which it is the object of this second part to methodize. It is hoped hereby to enable the reader to dispense with the use of any marks, or to place them for himself.

Accent, in English, is only a species of emphasis. When one word in a sentence is distinguished by a stress, as more important than the rest, we say that it is *emphatical*, or that an *emphasis* is laid upon it : when one syllable in a word is distinguished by a stress, and more audible than the rest, we say that it is *accented*, or that an *accent* is put upon it. Accent, therefore, is to syllables what emphasis is to sentences ; it distinguishes one from the crowd, and brings it forward to observation.

If

If this account be right, it naturally follows, that, in monosyllables, accent and emphasis must be the same; and that those monosyllables alone have any accent, which are capable of being emphatical. Monosyllabic nouns and verbs are therefore accented; but particles, and other subservient parts of speech, are for the most part incapable of any accent, if monosyllables. We therefore find them in verse generally disposed in the unaccented part of each foot *:

Far as the solar walk or milky way.

For the same reason many monosyllables are occasionally accented or not, according to their accidental importance in a sentence; as in these lines the word *must*:

Where all *must* full or not coherent be,

And all that rises, rise in due degree;

Then in the scale of reas'ning life 'tis plain

There *must* be somewhere such a rank as Man.

Essay on Man, I. 46.

* Whoever would see the laws of English versification clearly and elegantly laid down, must consult the 7th Section of *An Essay on the Harmony of Language*, written, as I am informed, by a gentleman of the name of *Mitford*; a work replete with critical sagacity.

So the word *not*, in the following :

Remember, Man, the Universal Cause
Acts *not* by partial, but by gen'ral laws ;
And makes what happiness we justly call
Subsist *not* in the good of one, but all.
There's *not* a blessing individuals find,
But some way leans and hearkens to the kind.

Ib. IV. 35.

Here *not* is wholly unaccented in the first instance, slightly in the second, and very strongly in the last. The pronoun *us* is often passed over without much notice, but is strongly brought forward in this line :

Better for *us*, perhaps, it might appear.

Ib. I. 165.

So exactly is accent, in English, the same as emphasis, that when words of different meaning are contrasted, the accent of one is often shifted from its natural seat to that distinctive syllable, which the opposition has rendered emphatical. Thus the accent of *unsociable* and *intolerable* is regularly upon the syllables *-so-* and *-to-* ; but when we say some men are *sociable*, others *unsociable* ; some *tolerable*, others *intolerable* ; we usually throw the accent upon *un-* and *in-*, the particles

particles upon which the contrast depends. This remark I owe to B. Jonson. See his English Grammar, chap. vii.

Such is the nature of accent among us. Among the ancients the term denoted a very different thing. Accent, with them, signified a musical modulation of the voice, making it higher or lower with respect to gravity or acuteness of sound. Thus *προσῳδία* in Greek, and *accentus* in Latin, the words from which our word *accent* is derived, mean *a singing to*; the Latin term being a literal translation of the Greek. This has been sufficiently proved by the learned Dr. Forster, in his celebrated Treatise on *Accent*, &c.; and the long dispute upon the subject has terminated, since his time, in this conclusion: that the ancient accent was something, of which little or no traces are to be found in modern languages*. It is true that we do not speak

mono-

* See Lord Monboddo on the Origin and Progress of Language, Vol. II. B. II. Chap. iv. and also Vol. I. page 314, where he treats this subject very fully,

monotonously, but do frequently elevate and depress our voices, not only as to softness and loudness, but in respect of musical tone. These inflections, however, seem to affect sentences rather than single words: nor are they, as far as I can discover, directed in any degree by the accentuation of syllables. Many considerations seem to support, what this doctrine of the ancient accents naturally suggests, that the speaking of the ancients was much more nearly allied to recitative, than the elocution of modern times *. I shall mention only the cir-

fully, and compares the English accent very aptly to the pulsation of a drum. I find that his system has since been controverted; and it has even been said that he has retracted some of his opinions on this subject. I looked into the book which supports the contrary doctrine, but without being convinced. In truth, I found myself utterly unable to follow the ingenious author through his wonderfully acute distinctions, though my ear is not wholly unpractised in the discrimination of musical effects. I should fear that his system is too obscure to be of general service, even if right. See *Prosodia Rationalis*, by Jos. Steele, Esq.

* Menbeddo, Vol. II. p. 380.

L

cumstance

cumstance related by Cicero of Caius Gracchus: It was his practice to be attended, when he spoke in public, by a musician with an ivory flute; whose business was to assist him in the regulation of his voice *. Such an attendant would very much perplex and distress a modern speaker.—B. Jonson calls accent “*a tuning of the voice, in lifting it up, or letting it down.*” *Gram.* ch. 7.—The expression was borrowed from the ancients, but his rules for it are wholly modern.

* *De Oratore*, III. 60.

CHAP.

C H A P. II.

ACCENT appears to be the most unstable part of the English language. We can all remember words differently accented from the present practice; and many might be collected which still are fluctuating, with their accent unsettled. To point out, as far as may be practicable, the general analogy of our language in this respect, may check, perhaps, the inroads of innovation, and supply some hints to those who wish to make our language regular.

Of the accents of monosyllables I have already spoken, by way of illustration to my general definition of accent. I will proceed to give rules for dissyllables.

Accents of Dissyllables.

R U L E I.

Dissyllabic nouns, whether substantives or adjectives, have the accent on the first syllable.

Exceptive Rules.

Except, 1. Nouns in *-ade*, as *brigade*, &c. all but *oómrade*; and *décade*, *mónade*, if so spelt: but they are better without the final *e*. 2. Nouns in *-ence* and *-ent*, derived from verbs in *-end*, as *preténce* from *preténd*, and *ascént* from *ascénd*.—3. Nouns ending in *-ee*, all but *cóffee*.—4. Nouns in *-oon*, as *balloón*, *hárpóón*.—5. Nouns in *f* and *t*, from verbs in *-ve*, as *reliéf* and *reproóf*, from *relieve* and *reprove*, and *decéit* from *decéive*, &c. 6. Also monosyllables compounded with *mis-*, *arch-*, and *un-*, as *misháp*,
místake;

mistake; archduke, archpriest; unkind, unjust.

See also the general list of exceptions, page 153.

R U L E II.

Disyllabic verbs have the accent on the last syllable.

Exceptive Rules.

Except, 1. Verbs terminated in *-en*, as *adden, hasten, &c.* 2. Verbs in *-ry*, as *marry, vary, &c.*; all but *decry, descry*. 3. Verbs in *-er*, as *render, differ*; all but *deter*, and most of those derived from the compounds of *fero*; viz. *confér, defér, infér, préfér, refér, transfér*. 4. Verbs in *-ish*, as *brandish, relish, punish, &c.* 5. Verbs in *le* impure, as *amble, tremble, meddle, baffle, dangle, rankle, trample, settle, dazzle, &c.* 6. In *-ow*: all but *allow, avow, foreknow*.

See also the alphabetical list of unclassified exceptions, page 160.

Corollary to the above Rules.

Therefore, nouns and verbs of the same orthography are regularly distinguished by the place of the accent; as *absent*, *to absent*; *abstract*, *to abstract*, &c. See a complete list of nouns and verbs so distinguished, in Chap. ix. of this Part.

From this analogy, so clear and so simple, there are many more deviations than might be wished: and for these reasons very principally: 1st, because *substantives*, made from verbs previously established in the language, have often preserved their accent unchanged; as *an advance* from *to advance*, &c.: and 2dly, *verbs*, in like manner, made from substantives previously established, have frequently retained that accent; as *to balance* from *balance*, *to bargain* from *bargain*, &c.: a circumstance which may often serve, though not invariably, to assist the etymologist in determining whether the substantive be made from the verb, or the verb from the substantive. If their com-

mon

mon accent be that of the substantive, it is natural to suppose that the substantive was first admitted into the language; if it be that of the verb, the contrary conclusion follows. The words which appear to me to owe their irregular accent to this cause, will be distinguished in the lists of exceptions by a different character. It is to be supposed that our language would have been more regular, in this respect, than it is, had this analogy been generally observed sooner.

R U L E III.

Disyllabic participles, from disyllabic verbs, are accented like the verbs; as *besought* from *beseech*, *beréft* from *bereave*: but if made by adding a termination to a monosyllable, they are accented like nouns; as *bidden* from *bid*, and *flying* from *fly*.

R U L E IV.

Adverbs, prepositions, &c. are accented like verbs; as *above*, *about*, *abroad*, *before*, &c.

Exceptive Rules.

Except, 1. Those made by adding a termination to a monosyllable, as *greatly*, *sweetly*, *upwards*, *outwards*, *always*, *sideways*, *lengthwise*, *likewise*.

2. Those made by prefixing *some-*, as *something*, *sometimes*, *somewhat*, *somewhere*, &c.

CHAP. III.

Exceptions to Rule I.

*Dissyllabic Nouns accented like Verbs **.

AB O' D E, *abrupt*, *abstruse*, *absurd*,
abuse, *abysm* (Shakl.), *abyss*, *ac-*
cess, *acclaim* (see Dr. Johnson's observa-
tion on that word), *accord*, *account*, *acerb*,
acute, *address*, *adept* (Dr. Johnson—but
it is now I think regular, *adept* †), *ado*,
adorn (Milt.), *adroit*, *advance*, *advice* ‡,

* N. B. The words which owe their accent to a
verb previously established, are printed in Roman cha-
racters.

† Yet a very modern poet has used it *adept*.—Hay-
ley's Comedies, p. 178.

‡ Many nouns derived from verbs by a very tri-
fling change, as *advice*, *amends*, *complaint*, &c. might
have been considered as regularly retaining the verbal
accent: but I wished not to increase the number of
the Exceptive Rules.

adult,

adult, *adunque*, *adúst*, *afeárd* (obsolete or vulgar), *affáir*, *afféct*, *affráy*, *affright*, *affrónt*, *affráid*, *agást* or *agbást*, *alárm*, *alcáid* (Dryd.), *alcóve*, *alért*, *alíve*, *alláy*, *allóy*, *allý*, *alóne*, *amáze*, *aménds*, *amóunt*, *amóur*, *angúst*, *annéx*, *annóy*, *antique*, *apért*, *appéal*, *appláuse*, *approách*, *appúlse*, *aquóse*, *argúte*, *arráy*, *arréar*, *arrést*, *assáult*, *assáy*, *assént*, *assize*, *attáck*, *attáint*, *attépt*, *attést*, *attire*, *attráct*, *aváil*, *avérse*, *augúst*, *avóuch*, *austére*, *awáit*, *awáke*, *awárd*.

Bambóo, *basbáw*, *bebést*, *belgárd* (Spenser), *benígn*, *bitúme*, *bobéa*, *bombást*, *bo-peép*, *Brasil*, *brunétte*, *buffét*, *bureáu*, *burlesque*.

Cabál, *cadét*, *calásh*, *canál*, *caníne*, *caprice* (sometimes *cáprice*, but not sufficiently often to establish it), *carbíne*, *caréer*, *caréfs*, *carmine*, *caróuse*, *cartél*, *cash-iér*, *catárrh*, *cimár* (or *simár*), *cartóuch*, *cbicáne*, *citéfs* (a female *cit*, Dryd.), *codille*, *colúre*, *comáte*, *combúst*, *commánd*, *commóde*, *compáct* (adj.), *compáre*, *compeér*, *compláint*, *compléte*, *compórt*, *compúte*, *concern*, *concíse*, *condígn*, *confést* (participial),

pial), *conjoint* (ditto), *conjunct*, *connate*,
consent, *constrained*, *consult* (but not uni-
 formly used), *contempt*, *content*, *context*
 (adj.), *contain*, *contrôll*, *coquette*, *corante*,
correct, *corrupt*, *crawát*, *critique*.

Debâte, *debauch*, *decây*, *decease*, *decérpt*,
decôy, *decrease*, *decrée*, *default*, *defeat*, *de-
 fect*, *defile*, *deform*, *defunct*, *defy*, *degré*,
deject, *delay*, *delight*, *demefne*, *demand*,
demise, *demûr*, *demûre*, *denây* (Shaksp.),
depart, *deport*, *desert*, *dessert*, *design*, *de-
 fire*, *despair*, *despite*, *détâil*, *devise*, *devise*,
devôid, *devoir*, *devout*, *direct*, *discharge*,
discourse, *discreet*, *discrete*, *disdain*, *disease*,
disgrace, *disguise*, *disgust*, *dislike*, *dismây*,
dispatch, *dispense*, *displây*, *disport*, *dis-
 pose*, *dispraise*, *dispute*, *dissent*, *distaste*,
distinct, *distress*, *distrust*, *disturb* (Milt.),
disuse, *divân*, *divine*, *divorce*, *domâin*,
duét.

Eclât, *eclipse*, *effect*, *effete*, *elâte*, *elect*,
embrace, *employ*, *enough*, *entâil*, *entire*,
erect, *escape*, *eschéat*, *esquire*, *estate*, *es-
 teem*, *event*, *exact*, *excess*, *exchange*, *excise*,
exempt, *expânse*, *expert*, *exploit*, *express*,
extinct, *extrême*.

*Faſtine, fatigue, ſinãnce, florin, forlörn, fuſil or fuſée, fumétte. Gallánt *, gavót, gazette, gentéel, glaçis, globóſe, grimáce, grotesque, guitár. Harángue, bumáne, buſſár, buzza.*

Imménſe, impúre, ináne, increáſe, incúlt, indént, indign, inépt, inért, infirm, inláy, innáte, inſtinct (adj.), inſúlt (in the ſenſe of leaping upon), inſúlſe, inténſe, intern, intíne, intrigue. Japán, jejúne, jocóſe. Lament, lavólt (Shakſp.), levánt (ſubſt.)

Maecáw, malign, mammá, mankind, manúre, matrós, minúte (adj.), moráſs, morboſe. Neglect. Obláte, oblique, obſcène, obſcúre, obtúſe, occlúſe, occúlt, opáke, ornáte, oſtént, outwáll.

Papá, papáw (for poppy; Waller), paróle, parterre, perfúme, permít, perversé, petárd, piquet, piſtóle, police, polite, poltrón, pontón (if ſo ſpelt), preciſe, pretext, profáne, proſſile, profound, profúſe, proláte, prolix, propénſe, purſuit. Quadrille.

* We ſay a gallánt, and gallánt in the ſenſe of amorous; but in the ſenſe of brave, gallant.

Ragóut,

*Ragout, ratteén; rebound, rebúff, re-
búke, recáll, recéfs, reclúse, recóurse, re-
crúit, redoúbt, redrés, refórm, regárd,
regret, relápf, reléafe, remáins, remárk,
remífs, remórse, remóte, renówn, repáir,
repáft, repéal, repléte, reply', repórt, re-
póse, repréfs, repriéve, repríse, reproách,
repúlse, repúte, requéft, refearch, reférve,
refólve, refórt, refóurce, refpéét, refpónse,
reftráint, refúlt, retíre, retórt, retréat,
retúrn, revénge, revérse, revért, revíew,
revíle (Milt.), revíse, revólt, reward,
robúft, románce, rotúnd, rugóse.*

*Salíne, falúte, faléne, fécare, fedán, fé-
dáte, feléct, feréne, févere, fhagreén, fher-
bét, fimár (Dryd.), fíncere, fpadille, fpín-
nét, fublíme, fubmífs, fubténse, fuccéfs, fuc-
cínct, fupérb, fupíne (adj.), fupplý, fup-
pórt, fuppóse, fupréme, fúrceafe, fúr-
chárge, fúrmíse, fúrpríse, fúrtóut.*

*Tattoó, terréne, terríne, trepán, trifórm,
turmóil.*

*Vegéte, velúre (Shaksp.), venéne, ver-
bóse, volúte. Uncoúté, undúe.*

Some

Some words in the above list are differently accented by Dr. Johnson; but a mistake is so easily made in printing accents, that many of those instances are owing perhaps to the press alone. They are these: *bombast* *, *carbine*, *carmine*, *cartel*, *finance*, *florin*, *fusée*, *gavot*, *gazette*, *glacis*, *levant* (subst.), *pétard*, *sherbet*, *spinnet*, *trépan*.

There are also some words which that author accents on the last, which seem to me to require it on the first syllable.

Biföld, *concave*, *concent* †, *contrite*, *discount*, *jocund*, *memoir*, *outside*, *prefix* (subst.).

* I confess that Shakspeare seems to have used the adjective *bombast* according to this accentuation:

“ Evades them with a *bombast* circumstance.”

But the authority of so free a measure is not always decisive; and he uses *condign*, which certainly is not doubtful, in the same manner:

“ I never gave them *condign* punishment.”

† *Concent* requires the accent on the first more particularly than the rest, to distinguish it from *consent*.

There

There are some words of which I doubt : as *benzoin*, accented by Johnson on the first ; *berlin* (for a coach), accented by him on the last, but rhymed to *sterling* in the verses quoted by him ; *impress* (subst.), accented on the first by him, but now, I think, spoken otherwise ; *inverse*, ditto ; also *oblong* ; *patrol* (subst.), on the last by Johnson, and in a passage quoted from Thomson's Summer, but now, I think, regularly accented : *record* (subst.), is often accented on the last ; but surely better, as well as more regularly, on the first : *retail* (noun) now, I believe, become regular : *barrier* is once accented by Pope on the last syllable (*Essay on Man*, I. 223.) ; but often by him, and more properly, on the first : *farewel*, *fourscore*, *upright*, and *uproar*, receive the accent indifferently on either syllable ; so also *perfume* (subst.), in poetry.

CHAP. IV.

*Exceptions to Rule II.**Diffyllabic Verbs accented like Nouns*.*

A'NCHOR, ántic, áptate, árgue,
áudit, áugur.

Báalance, bállad, bállaft, bállot, bándy,
bánkrupt, bánuquet, bárgain, báfil, báftard,
béckon, béggar, béllý, bías, bíllet, bífhop,
blánket, blóffom, bódy, bósom, bóttom,
bíffet, búttton, búttrefs.

Cábbage, cábin, cáncel, cánton, cánu-
var, cáptive, cárol, cárpét, cávil, cáu-
tion, cénfute, céntré, chámbér, chánnel,
cháriot, chérup, chífel, círcuit, clámpour,

* N. B. Here alfo the words which owe their accent to a fubftantive previoufly eftablifhed, according to the obfervation in page 150, are printed in Roman letters.

clóset, cóffin, cóllar, *cólly*, cólour, cómbat, cómfort, cómment, cómmerce, cómmon, *cómmune*, *cómpass*, *cónstrue*, cónvoy, cótton (cant word), *cóvet*, cóunsel, crédit, crévice, crímson, crític, cúckold, cúdgel, cúlly, cúlture, cúpboard, cúrtain.

Dálly, dámage, dástard, déluge, *déstime*, *dictate*, diet, díscout, dístancé, *drível*, dúel.

E'ccho, émblem, émpty, énvý, équal, éssence, éxile.

Fábric, fággot, fáncy, fáshion, fávour, féature, férret, féwel, figure, fillip, fillet, *fórage*, *fórfeit*, fórtune, fórtward, fránchise, frólic, *frústrate*, fúel.

Gállop, gámbol, gángrene, gésture, gíbbet, góssip.

Hábit, háckney, hárbour, hárneß, hávoc, házard, héctor, hérald, hómage, *hóodwink*, hóvel, húßband.

I'mage, incense (for *to perfume*), *injure*, instance, íssue.—*Jável*, jóurney, júnet.

Kénnel, kérnél, *kídnap*.

Lábour, láckey, láttice, lécture, léfson, lével, líbel, límit.

Mánage, márkét, márshal, mártýr, márvel, méasure, mérit, míldew, mímic, mí-

nute, mischief, môdel, môrtgage, môrtise,
mûrmur.

Neighbour, nônplus, nônsuit, *nûrture*,
—O'ffice, outlaw, outrage.

Pádlock, págeant, pámphlet, párcel,
párdon, párgét, *párley*, páttern, péncil,
pérfect, *pérjure*, phy'sic, pícture, píllage,
píllar, pílot, pírate, pístol, píty, pócket,
póison, póffet, pósture, *práctise*, préface,
prófit, promíse, próstrate, *pûrchase*, pûr-
port, pûrpose.

Quádrate, quárrel, quíckset, quíet,
quítance,

Rábbet, rálly, *ránfack*, ránsom, *rávage*,
rável, *ráven*, réason, *réckon*, réfuge, rélish,
réspite, rével, riot, rival, *rível*, rívet, ruín.

Savage, scándal, séason, fécond, fén-
tence, sílence, *sójourn*, sólace, spírit, stá-
tue, stómach, strúmpet, succour, *súlly*,
súmmon, súmmer, *súrfeit*.

Tábour, tálly, ténant, tincture, tínsel,
tórture, tráffic, trámmel, *trávail*, *trável*,
tráverse, treásure, tréspás, triumph, trú-
ant.

Válace, válué, vápour, vélvet, *vénture*,
vial, *víbrate*, vírgín, *vísit*, vólley, vómit,
vóyage. Urine.

Wáínscot,

Wainſcot, wánton, wárrant, wáter,
wélcome, wítnefs.

It appears immediately, from a view of the above liſts, that the irregularly accented nouns are much more numerous than the verbs of that claſs. The latter do not amount to fifty, if we exclude thoſe that fall under the fix general exceptions, and thoſe printed in Roman characters, which are evidently made from correſponding nouns: of theſe laſt, indeed, very many are uſed as verbs merely by poetic licence, and are by no means admitted as ſuch in common uſage*. It is ſomething ſingular to ſee ſo very general a rule broken in upon by ſo few arbitrary exceptions.

To darrain, accented on the firſt in Dr. Johnson's Dictionary, and *to fillip* and *to nonſuit*, accented on the laſt, are probably errors of the preſs: and per-

* For example, *to antic*, *to ballad*, *to cabin*, and many others, owe their exiſtence, as verbs, to the bold pen of Shakspeare; *to daſtard*, is Dryden's; *to duel*, Milton's; &c.

haps, as well as others above mentioned, peculiar to the edition in my hands, the fourth.

To congrue is a word not in use, but ought to be accented on the first, according to the authority quoted for it:

“ By letters *cóngruing* to that effect.”

SHAKSPEARE.

Complot, both noun and verb, are both accented on the first in the verses quoted in that Dictionary; yet both marked as accented on the last. *To curtail* was certainly accented on the first by our ancestors; but is as certainly now accented on the last. *To damask* is also regular now; and I have little doubt that Milton meant to use it so in this verse:

“ On the soft downy bank, *damásk'd* with flow'rs.”

though the other accent is not absolutely wrong in that place. *To descant* is also become regular; though it is certain that Shakspeare and others formerly gave it the accent of the noun *. It is impossible, with any patience, to pronounce the

* “ And *descant* on my own deformity.”

Richard III. Act. i. Sc. i.

parti-

participle *déscanting*, with the accent analogous to the old accentuation of the verb. *To exile* was formerly accented on either syllable. Dryden has,

“ Expell’d and *exil’d* left his native shore.”

and also,

“ His brutal manners from his breast *exil’d*.”

It is now uniformly accented as the noun.

The above lists might have been further reduced, perhaps, by the selection of one or two terminations from them, as general exceptions: but it seemed more convenient to leave them in their present form, than to multiply exceptive rules too far.

Exceptions to Rule IV.

After, barefoot, being, ever, further, midway, nowhere, over, rather, seldom, under.

Some are used both ways; as *almost*, which, in common conversation, is often pronounced *a-môst*. *Elsewhere* and *until* will also bear the accent on either syllable.

CHAP. V.

Rules for Trissyllables, &c.

RULE V.

Trissyllables accent the antepenultima, as *ábsolute, équipage, &c.* and they do so even in spite of the obstacle of consonants concurring in the middle of a word, as in *ággrandize, ámnesty, áncestor, fúlgency, mágistrate, tríangle.*

Exceptive Rules.

Except, 1. Words formed by prefixing a syllable to dissyllables, as *almíghty, archángel, bespátter, cobeíress, dífáble, misfórtune, &c.* which accent the penult;

nult; also *disanhul*, *misapply*, *misbelief*, &c. which accent the last syllable.

2. Words made by adding a syllable to such dissyllables as are accented on the last. These will have the accent on the penult *, as *admitting*, *admitted*, *delightsome*, *denial*, *detector*, *investment*, &c.

3. Words in *-ic*. These are accented on the penult, as *laconic*, *terrific* †; as are also words terminated in *-nal*,

* *Confessor* ought to follow this rule, but seems to be excepted by general consent. Thus Shakspeare:

“One of our convent and his *confessor*.”

Meas. for Meas. p. 127.

and Dryden:

“To this sagacious *confessor* he went.”

Wife of Bath.

Chastisement also, usually is accented on the antepenult; but this is readily accounted for, as *chastise* was anciently accented on the first. See Part IV.

Chap. iv.

† The termination *-ic* accents a few words according to Rule V.: *catholic*, *choleric*, *hémistic*, *heretic*, *lunatic*, *phlegmatic*, *pleuritic*, *politic*, *rhétoric*, *schismatic*, *splénetic*, *turmeric*. Shakspeare has also *rheumatic*.

-five, -ado, -ator ; as *diurnal, excursive, strappado, testator* *.

4. Words that have a diphthong in the middle syllable, as *manœuvre, oxæna, relievo* †.
5. Words in *-ade, -eer, &c.* which accent the last syllable ; as *cannonade, buccanée, &c.* (see Chap. vi.). So monosyllables compounded with *counter, &c.* See p. 182.

R U L E VI.

Poly syllables accent the antepenultima ; as *extravagant, particular, notoriety, deliberation* ‡, &c.

The exceptions to this are caused chiefly by derivation. See Chapters ix. and x.

* *O'rator* and *sénator* follow the general rule.

† Not so *bataillous* (Par. Lost, VI. 81. and Fairfax's Tasso, B. I. stanz. 37.), *mischievous, parliament, variegate*.

‡ The terminations *-ion, -ian, -ial, -ious*, and the like (see pp. 61, 69, 88.), are strictly dissyllabic, notwithstanding the inefficiency of the former syllable in poetry. B. Jonson has considered them in this light. See his *English Grammar*, chap. vii.

C H A P.

C H A P. VI.

Exceptions to Rule V.

Trissyllables accented on the Penultima.

I Repeat here a part of the matter of the five exceptive rules subjoined to Rule V. in order to bring together, in one view, all the trissyllables which accent the penult; for some of those there mentioned accent the last syllable.

1. Words formed by prefixing a syllable to dissyllables accented on the penult, as *almighty*, &c.—2. Words comprised under the second, third, and fourth exceptive rules.—3. Words contained in the two following lists, which do not conform to any rule: they are disposed in two lists rather than in one, for the sake of distinctness. If it be objected that the exceptions to these accentual rules are numerous, I can only say, that
I shall

I shall readily acknowledge any rules to be better, which shall be as few in number, and yet less loaded with exceptions: but such I have not been able to frame.

LIST I.

Words in which the Middle Syllable ends in a Vowel.*

Abdómen, abólísh, acúmen, adbíbit, adjácent, adjútor, admónísh, affiance, afflátus, alárum, albéit, albugo, allégro, ambáges, amómum, anánas, anchóvy, appárel, appárent, arbútus (commonly, though árbutus is more proper), arcánum, armáda, arthritís, ascétic, ascítes, asséver, astónísh, asýlum, auróra, auxéfis, attribúte†.

Balcóny, banána, behémotb, bitúmen, &c. &c.

Canórous, cantáta, capívi, cathédral, cerámen, chiméra, chlorófis, compáges, complácence, compónent, considér, continúe, contribúte.

Decórum, decrepít, deliver, demolísh, de-

* See the Rules for the division of syllables.

† N. B. The substantive accents the first: *attribúte.*

pónent,

pónent, depósíte, difficil, diminish, diplóma, disciple, discrétive, dishével, dispárage, distribute.

Echínus, élémi, éléven, elicite, empiric, enámel, envelop, environ, equátor, erráta, estáblish, exámen, exámine, exhibit, explicit, expónent.

Factótum, farlíná, farrágo. — Genève, guidácum. — Hiátus, horízon.

Idéa, ignóble, illégál, illicit, imáGINE, implicit, inhábit, inhérent, inhérit, inhibít, insípíd, intrépid, inválid (not valid).

—Jehóvab.

Latria, legúmen, lieutenant.

Mandámus, Messíah, misnómer, montéro, mustáches (usually mustácbios), muséum.

Obdurate, octávo, Octóber, œdéma, oppónent.

Panthéon, parótíd, pellúcid, phrenítis, pomátum, potátœ, priméro, prohibít, propónent, províso, pylórus.

Quadrífid. — Recúsant, replénish, replévy or replévin, repósíte, retínue, revénue.*

Salíva,

* I think I have sometimes heard *retínue* accented regularly in colloquial use; but I know not of any poetical

Saliva, saltpêtre, sarcôma, serpigo, sollicit, sonâta, sonorous, sorites, sultâna.

Togéther, torpêdo, translucent, transparent, tribunal.

Vagâry, verbâtim, vertigo, virâgo, volcâno.

poetical authority for it. *Revenue* is accented both ways by the best writers. Thus Shakspeare, in *Midsummer Night's Dream*, page 4 :

“ Long withering out a young man's *révenue*.”

And in the same play, page 11 :

————— “ A dowager

“ Of great *révenue*, and she hath no child.”

B. Jonson, *révenue* :

“ By that one spell he lives, eats, drinks, arrays

“ Himself : his whole *révenue* is, God pays.”

Epigr. XII.

But Swift, who piqued himself upon correctness :

“ Not so a nation's *révenues* are paid.”

Young again has it *révenue*. See his *Love of Fame*, Sat. I. ver. 21, 189, &c.

CHAP. VII.

Trissyllables accented on the Penultima.

LIST II.

In which the Middle Syllable ends in a Consonant.*

ABáctor, abándon, abduc̃tor, abérance,
abórtive, abscíssa, abúndance, acánthus,
accómplice, accómplish, accórding, accúm-
bent, acéscént, advántage, advénture, adúm-
brate, alcánna, alkérmes, alternáte, amál-
gam, aórta, apártment, appéndage, appén-
dix, appréntice, asbéstos, aspháltos, assáffin,

* Dr. Johnson and others have regarded the concurrence of two consonants, in the middle of a trissyllable, as a regular obstacle to the accentuation of the antepenult. But I have found the exceptions to this numerous enough to deter me from destroying the simplicity of my plan, by introducing two rules for trissyllables instead of one.—Some of the examples to Rule V. evince this: nor is this list much more numerous than the preceding.

assémbly,

asséble, asséssor, assumpsit, attórney, autbéntic, axilla.

Backgámmon, banditto, bewílder.

Clandéstine, climácter, compénsate, concórdance, concórdant, concúlcate, conjécture, confiscate, consúmmate, consúptive, contéplate, contéxture, contingent, conúndrum, corúscant, corýmbus.*

Decémber, delinquent, demónstrate, détermine, detrúncate, diléma, dísfáster, díscómsit, díscórdant, dísséble, dístémper, dístínguish, duénna.

Elixir, ellípsis, elóngate, embárgo, embárrass, embéllish, embézzle, emúlgent, en-

* The words here marked by Roman characters are differently used. Many say *compensate, concordance, confiscate, contemplate*: and some of these may be supported by authority. Shakspeare says,

—————“Thy lands and goods
“Are by the laws of Venice *confiscate*.”

Also,

“So many hours must I *contemplate*.”

Contrary authorities may also be adduced.—There is this inconvenience in accenting the verbs *contem-plate*, &c. on the antepenult, that it makes their participles, and some of their inflections, very harsh. *Contemplating, contemplated, confiscating*, &c. with the accent on the first syllable, are words which must be offensive to every ear.

cóunter,

*cóunter, enervate, engénder, énigma, enór-
mous, ensámple, epístle, eríngo, etérnize, ex-
ámple, exántlate, excréscence, exsiccate, ex-
términe, exchécquer.*

*Felúcca.—Grimálkin, grisámber.—Ho-
sánnab.*

*Illústrate, impórtant, impósthume, impós-
tor, incarnate, incessant, incúlcate, incúm-
bent, indignant, infánta, inténdant, intér-
pret, intérstice, intéstate, intéstine.*

*Lavólta.—Malignant, marásmus, mar-
mótto, meándér, meménto, methéglin, misán-
thrope, modíllon, molásses, moméntous, mo-
risco, mulátto.*

Narcíssus, nepénthe, Novémber.

*Objúrgate, obúmbrate, orchéstra, amén-
tum.*

*Palmétto, pertúrbate, phantásma, phlo-
gíston, piázza, piláster, píménto, pomándér,
portcúllis, portmánteau, préceptor, précúr-
sor, probóscis, projectíle, prolépsis, promúl-
gate, prunétto.*

*Quiéscant.—Recóndite, recúmbent, re-
dúndant, relínquish, remémber, remónstrate,
rencóunter, repúgnant, resémble, resplén-
dent, rotúnda.*

Savánna,

Savanna, senescence, September, sepulchral, sequester, sinister, sirocco, stiletto, stupendous, suburban, surrender, synopsis, syntaxis.

Tenismus, theorbo, tobacco, triumphant.

Vanilla, ventanna.—Umbrella.

Words terminated in *-tive* impure, are all accented on the penult; except *adjective* and *substantive*, and sometimes *perspective* *. But they fall, for the most part, under the second Exceptive Rule; being formed by subjoining a syllable to words of two syllables accented on the last, as *corrective, instructive, inventive, corruptive, digestive, &c.* Of those which do not fall under that Rule, I have collected the following list †:

* We have the authority of Dryden for accenting *perspective* on the antepenult:

“Lofty trees, with sacred shades,

“And *perspectives* of pleasant glades.”

But the very harsh sound which this accentuation gives the word, pleads strongly against its reception.

† Polysyllables in *-tive* irregular, are included in the list, page 191.

Abortive,

Abortive, adjunctive, adventive, assumptive, astrictive, attentive, compunctive, conceptive, conjunctive, constructive, consumptive, convictive, deceptive, destructive, disjunctive, distinctive, incentive, inceptive, instinctive, invelctive, perceptive, preceptive, presumptive, productive, receptive, restrictive, resumptive, retentive, subsultive, susceptible, subjunctive, vindictive.

A few words referable to the above lists require some further observation.

The following are accented by Dr. Johnson on the penultima; whether by design, or typographical error, I cannot say. *Compésite, concóLOUR, épócha**, *uténfil*,—these I should not hesitate to accent on the antepenult. *Parótíd*, which I have

* That this is an error of the press can hardly be doubted, for the author gives examples which prove it wrong; as this line of Dryden:

“ In story chasms, in *épochas* mistakes.”

And this of Prior:

“ Thro’ scenes of war, and *épochas* of woe.”

All the authorities in the Dictionary lay the accent of *uténfil* also on the antepenult; yet, if I doubted of any of these words, it would be of this.

N

2 accented

-accepted on the penult, is there marked
-on the antepenult.

-The word *orisons* deserves particular
-remark*. It is accented by Shakspeare
-on the penult: as,

“Soft you now—

“The fair Ophelia! nymph in thy *orisons*

“Be all my sins remember’d.”

Hamlet, Act. iii. Sc. i.

and also on the antepenult:

“Alas your too much love and care of me

“Are heavy *orisons* ’gainst this poor wretch.”

Milton in the same manner:

“Lowly they bow’d adoring; and began

“Their *orisons* each morning duly paid.”

But others, on the penult again:

“Here, at dead of night,

“The hermit oft ’midst his *orisons* hears,

“Agast, the voice of time-disparting tow’rs.”

DYER.

I have no doubt that Milton’s accentua-

tion is the right.

* See Johnson’s Dict. voc. *orisons*, whence these

authorities are taken.

between 5

Assuetude,

Assuetude, consuetude, desuetude, &c. being words not very commonly used in conversation, are somewhat doubtful as to their accentuation; and very good judges of speaking hesitate concerning the syllable on which the accent should be placed. If the *ue* were considered as a diphthong, the fourth Exceptive Rule would direct us to accent the penultima; but as the *u* appears to have there merely the consonant power of *w* (see pp. 38. and 85.), it is more conformable to the analogy of our accentuation to give the accent to the antepenultima, thus: *ássuetude, cónsuetude, désuetude, mánsuetude.*

Among the words referable to the second list, *convérsant* and *subátern* are misaccented in the Dictionary, as the quotations there evince:

“ Nor *convérsant* with ease and idleness.”
SHAKESPEARE,
and,

“ Love’s *subáterns*, a duteous band.”
PRIOR.

Interstice and *misanthrope* are marked on

the antepenult; the latter, indeed, on the authority of Swift. I doubt which is right.

Satellite is used as a word of four syllables, in the plural, by Pope :

“ Why Jove’s *satellites* are less than Jove.”

It is common in conversation to put the accent on the antepenult, and make the word a trissyllable, thus, *satellites*. I think the best accentuation of the word, as a trissyllable, for the sake of the sound, is on the penult, *satellite*; but I cannot produce any authority for it. — *Ministrant* is wrongly accented by Pope on the penult :

“ *Ministrant* to their queen with busy care.”

Milton has it rightly :

“ Princedom and dominations *ministrant*.”

Orchestra is accented on the antepenult, though *orchestra* on the penult. *Sinister* seems, says Johnson, to be accented on the penult, when used in the literal sense of *left* :

“ In his *sinister* hand, instead of ball.”

DRYDEN.

and

Chap. VII. Of A C C E N T. 181

and on the antepenult, when used in the figurative sense of *bad, corrupt, &c.*; but he gives no authority for the latter accent. I believe the observation is just*.

* Yet Garth has accented it on the middle syllable, in the figurative sense. *Verses to Lord Godolphin*, l. 21.

CHAPTER. VIII.

Further Exceptions to Rule V.

Trissyllables accented on the Last.

1. **W**ORDS terminated in *-ade*, *-ee*, *-eer*, *-ier*; as *baricade*, *cannonade*, *epopée*, *fricassée*, *buccanée*, *cavalier*, &c.
2. Words formed by prefixing a syllable to disyllables accented on the last, as in the first Exceptive Rule subjoined to Rule V: *ex. disannul*, *indiscreet*, *premature*, &c.
3. Monosyllables compounded with *counter-*, *inter-*, *over-*, *super-*, *under-*; as *interleaved*, *intermix*, *superadd*, *undergo*, *undertake*, *overflow* (verb *), *countermand*.

Also

* N. B. The verbs submit more exactly to this rule than the nouns: *interchange*, *overflow*, *underhand*,
underwood,

Also the words following: *acquiesce*, *alamode*, *advertise*, *antecede*, *appertain*, *ap-
prebend*, *ascertain*. — *Bagatelle*, *berga-
môt*, *bombasin*. — *Caravan*, *Chersonese*,
circumdûct, *circumfûse*, *circumvênt*, *cir-
cumvêst*, *circumvôlue*, *clientele*, *coagment*,
coalesce, *coincide*, *commonwealth*, or *-weal*,
complaisant, *comprehend*, *connoisseur*, *con-
tradict*, *contravene*, *correspond*, *courtezan*.

— *Debonnair*, *disembogue*, *dishabille*. —

Effervesce, *embrasure*, *entertain*, *enveloppe*
(subst. — spoken as French entirely), *ever-
more*. — *Feveret*. — *Importune*, *intro-
duce*, *intromit*, *invalid* (subst.).

Magazine, *manumit*, *matadore*, *mira-
dor* (Dryd. for a balcony). — *Nonpareil*.

Obsolete, *operose*, *opportune*.

Palanquin, *pantaloon*, *parasol*, *paro-
quet*, *persevere*.

Ratafia, *recommend*, *reconcile* (but often
otherwise in conversation *), *recognise*

underwood, *underplot*, *underwork*, all admit the ac-
cent on the antepenult, when used as nouns: also
countermine, *counterplot*, &c.

* The derivative *reconcilement* is however uni-
formly accented on the syllable *-cile-*.

(sometimes *reconnoître*), *rendez-vous*, *répercuss*, *reprehend*, *représent*, *réservoir*.

Solitaire, *subtrahend*, *superfède*, *superstráin*, *supervéne*, *supervise* *. — *Tabourine*. — *Venenóse*, *violin*. — *Underneath*, *usquebaugh*.

Add the following verbs compounded with *inter-* (of which the simple form is not English) : *intercéde*, *intercépt*, *interclúde*, *interdict* †, *interfère*, *interfúse*, *interlòpe*, *intermit*, *interpóse*, *interrúpt*, *intersèct*, *intersért*, *intervért*, *intervólve*.

N. B. The words printed above in Roman letters are differently accented by Johnson.

He also accents the following on the last ; contrary, I think, to the present usage, which is regular :

Artisán, *partisán*, *barridán*, *circumcise*, *circumscribe*, *circumspéct*, *hodmandód*, *paramóunt*.

* These words in *super-* are admitted here, because their composition belongs not to the English language ; and therefore they do not properly fall under Observation 3. p. 182.

† Not so the substantive *interdict*.

C H A P. IX.

Exceptions to Rule VI.

Polysyllables that throw the Accent back
beyond the Antepenultima.*

IT has generally been said and believed, that it is conformable to the genius of English pronunciation, to throw back the accent as far as possible from the end of a polysyllable. This supposition has, at times, corrupted our speech with many barbarous and unpleasing sounds, which are in reality repugnant to its analogy : such as *academy, refractory, perfunctory, réceptacle, susceptible, &c.* which no ear can hear without being offended. It is high time, then, that this false notion should be contro-

* N. B. Accents are always counted backwards from the last syllable.

verted, and the further ill effects of it prevented*.

The

* The following observation may, perhaps, in some measure illustrate that which is here asserted, that it is the nature of English accent to fall on the antepenult of a polysyllable. As we adopt words and names from other languages, we reduce them to the analogy of our own; consequently, if those be right who contend that we throw our accents back as far as possible, the proper name *Eriphyle* should be accented by a mere English reader on the first syllable of the word, *Eriphyle*. But the truth is, that every such reader would speak it according to Rule VI, *Eriphyle*: and Parnel has actually used it so in verse—

“The sad *Eriphyle* retreats to moan
“What wrought her husband’s death, and caus’d
her own.” *Elysium*, l. 45.

—in spite of Virgil, whom he seems to have had in his eye when he chose the epithet *sad*:

“His Phædræ Procrimque locis, *mæstamque Eri-*
phylæ”

“*Crudelis nati monstrantem vulnera cornit.*”
Æn. VI. 445.

From the same place he has taken *Laodamia*, and anglicised her name in the same manner, a few lines below:

“Fair *Laodamia* mourns her nuptial night.”

Rule V. might be illustrated in a similar manner,

Proserpine

Chap. IX. Of ACCENT. 187

The analogy of the English language accents every word, of more than two syllables *, on the antepenultima. We have indeed many polysyllables in which the accent is thrown further back; but they belong chiefly to a few terminations, or are influenced by the accentuation of words from which they are derived. I have thrown them together here.

Proserpine was at first accented on the middle syllable when used by our poets, according to the Latin. Thus Spenser :

—————“ ‘Gan threaten hellish paine,
“ And sad *Proserpine*’s wrath, them to affright.”
F. Q. I. 2 St. 2.

And Milton :

—————“ Not that fair field
“ Of Enna, where *Proserpin*, gathering flow’rs,”—
P. L. IV. 269.

But growing familiar in English writing, it has since taken the English accentuation on the antepenult:

“ But *Próserpine* the rest in form surpass.”
Nichol. Misc. Poems, IV. 133.

Shakspeare accents *Barabbas* on the first.—Vol. iii.
p. 225.

* Except as herein excepted.

Terminations

Terminations which throw the Accent to the fourth Syllable from the End.

1. Every monosyllabic termination added to a word accented on the antepenult, as *régulating*, *interested*, *tálkativéness*, *absólutely*.
2. -*Le* impure, as -*ble*, -*cle*, &c.; also -*ary* and -*ory*. These are terminations chiefly of derivative words, and they usually follow the accent of their primitives*: consequently they do not throw the accent back beyond the antepenult, unless their primitives lead them to it. *Attáinable* falls under Rule VI.; *pérsonable* under this observation; so *dispénsary*, *tributary*, &c. by retaining respectively the accent of their primitives.

But these terminations, -*ble*, &c. when not derivative, have still a tendency to throw back the accent to the fourth

* This is by no means an universal rule with the English derivatives, though it takes place to a certain degree.

syllable; as *inexorable*, *inévitabile*, *feminary*, *luminary*, *pellitory**: except there be in any part of the word the concurrence of two consonants; in which case the accent is disposed to rest wherever the two consonants meet, as in *combustible*, *satisfactory*, *contradictory*. We ought therefore analogously to say, *réceptacle*†, *susceptible*, *refractory*, *perfunctory*; and the more especially as the other accentuation produces so barbarous a cacophony.

Observe, however, in exception to observation 2d.

1. That there are a few words in *-ble*, &c. which throw the accent back to the fourth syllable, though the derivation demands it otherwise: viz. *ad-*

* *Conventicle* is so accented by Shakspeare and Dryden; yet I cannot but prefer the sound of *con-vénticle*.

† Yet Dryden has said *réceptacle*:

“The sacred *réceptacle* of the wood.”

Fl. and Leaf. l. 61.

And Prior has *susceptible*:

—“Blow with empty words the *susceptible* flame.”

mirable,

mirable, commendable, comparable, confutable (sometimes), *disputable, preferable, referable, revocable*; from *admire, commend, confute, &c.* *Corruptible* is, I think, hardly enough established, to be added to the list, and it is to be hoped that it will never be more confirmed.

2. That a few words in *-ary* do the same, notwithstanding the concurrence of consonants in another syllable: viz. *adversary, annillary, capillary, commentary, commissary, emissary, exemplary, fritillary, mamillary, necessary, pupillary, pupillary, voluntary.*

3. Also some in *-ory*: viz. *accessory, confistory, desultory, dismissory, inventory, peremptory, promontory, repertory.*—*I hope refectory* is yet revocable from this fate.

* Dr. Johnson has marked the accent on the antepenult: and Shakspeare has written *corruptibly*. Yet Spenser has *corruptible*, in his *Hymn to heavenly Beauty*, l. 144.

“Ne dare look up with corruptible eye.”

4. But,

4. But, on the contrary, in some few words the concurrence of consonants gets the better even of derivation, which is not usually the case; as in *alimentary, elementary, parliamentary, supplementary, tumultuary*; from *aliment, element, parliament, &c.*

5. Not many words throw the accent beyond the fourth syllable, as *laboratory*, except by reason of accumulated derivation; as *interestedness, disputableness, &c.*

List of Words which throw the Accent back beyond the Antepenult, but are not comprehended in the above Observations.

Agriculture, acrimony, allegory, alabaster, alimony, aeromancy, alligator, annotator†, antechamber, antimony, applicative, apoplexy.*

Baptistery. — Caterpillar †, chicanery,

* This is an exception to Rule III. Chap. viii.

† See the observation on polysyllables in *-ator*, page 194.

‡ *Celibacy* also is marked on the first by Johnson, and so used by a poet now living :

“ Then *celibacy* came, in cloisters bred.”

Yet

maney, commonalty, commorancy, consecutive, controversy, contumacy.

Deleterey, dysentery.

Efficacy, epilepsy.

Geomancy. — Haberdaſher, heterodox,

hydromancy. — Ignominy.

Législative, législature, lithomancy.

Matrimony, mélancholy, méſentery, mé-

tallurgy, métonymy, miſcellany, monaf-

tery.

Nominative, nécromancy.

Oligarchy, ónomancy, óſcitancy. — Par-

ſimony, párticiple, pátrimony, pétifogger,

predeceſſor, prothónotary. — Rodomon-

tade *. — Sanctimony, ſéptuagint. —

Tabernacle, témpérament, téſtimony.

N. B. The words printed in Roman

characters are otherwiſe accented by Dr.

Johnson, in the fourth edition of his

Dictionary.

Yet the right and the uſual accentuation is celi-

bacy.

* Becauſe from Rodomont.

CHAP. X.

Further Exceptions to Rule VI.

Poly syllables, which take the Accent on the Penultima.

1. **W**ORDS formed from trissyllables or polysyllables accented on the last, by the addition of a syllable; as *connoisseurship*, *effervescence*, *immaturely*, *animadverting*, *operoseness* *.
2. Words formed by prefixing one syllable to trissyllables, or two to dissyllables, accented on the penultima; as *reasséble*, *unresisted*, *preexistence*, &c.; also *intermeddle*, *overshadow*, *semimétal*, *undervalue*, &c.

* *Advertisement* is therefore now irregular: yet Shakspeare used it so regularly, for in his time the verb was otherwise accented, *advertise*.

O

3. Words

3. Words terminated in *-ado*, *-after* *, *-cele*, *-ental*, *-ic*, *-ites*, *-osis*; as *ambuscado*, *bastinado*, *poetaster*, *hydrocele*, *detrimental*, *paregoric*, *sudorific*, *stalactites*, *amaurosis*; excepting only *arithmetic* and *metamorphosis* †.

Also the following List.

Abracadabra, *adamantean*, *adamantine*, *administrátor*, *adolescēnt*, *affidávit*, *Agonistes*, *alexandrine*, *algebraíst*, *allantóis* or *allantóides*, *almacántar*, *amanuēnsis*, *amaranthine*, *ambidexter*, *amoroso*, *amphisbæ'na*, *antanaclásis*, *antecúrsor*, *anthropomórphite*, *apogéum*, *apopsopésis*, *apparátus*, *appropinquate*, *ariétta*, *arioso*, *armadillo*, *assiento*, *atheróma*, *averruncate*.

* The polysyllables in *-átor* are so marked by Dr. Johnson, and their origin seems to demand it; nevertheless, the greater part of them now follow the accent of the English words which are derived from the same sources; as *prognósticator* from *prognóstic*, *commentátor* from *comment*: the rest will be found in the list. Trissyllables in *-átor* are spoken of in page 168.

† This word, of which the *o* is as long as possible in the original, may serve to shew the tendency of our language to accent the antepenult, even in spite of quantity, which is eventually affected by it. See Rules of Quantity.

Becafico, benefáctor. — Carcinóma, catalépsis, catechúmen, certiorári, coadjutor, contrayérva, conservátor.

Daffodilly, dandelton, diabétes, diocé-san.*

Elegtac, emendátor, emphysema, empyréan, epicuréan†, epidérmis, epiphonéma, evanéscent, Européan.

Gladiátor. — Hymenéal and bymenéan.

Ignorámus, impropriátor, inadvertent, inuendo, interrégnum, interlocutor, ipecacuánha.

Legislátor, literáti. — Manifesto, manufacture, mausoléum, mediátor, memorándum, metamórphose, mezzatinto, moderátor.

— Numerátor.

Observátor, officinal, operátor, oxymóron.

Panacéa, paragóge, paraquito, pécadillo, Pegaséan, perigéum, peritoneum, perturbátor, philoméla, postulátum, premunire, procurátor, pyrotéchny.

Ragamúffin, rationále, recitativo.

* So Johnson: yet we more frequently hear *diócesan*.

† Shakspeare has used it *epicúrean*:

“Keep his brain fuming, *epicúrean* cooks!”

- 3; Words terminated in *-ado*, *-after* *, *-cele*, *-ental*, *-ic*, *-ites*, *-osis*; as *ambuscádo*, *bastinádo*, *poetáster*, *hydrocéle*, *de-
trimental*, *paregórico*, *sudorífic*, *stalac-
tites*, *amaurósis*; excepting only *arith-
metic* and *metamórbosis* †.

Also the following List.

Abracadábra, *adamantéan*, *adamántine*,
administrátor, *adoléscant*, *affidávit*, *Agonís-
tes*, *alexándrine*, *algebráist*, *allantóis* or
allantóides, *almacántar*, *amanuénsis*, *ama-
ránthine*, *ambidéxter*, *amoróso*, *amphisbæ'na*,
antanaclásis, *antecúrsor*, *anthropomórbite*,
apogéum, *aposiopésis*, *apparátus*, *appropin-
quate*, *ariétta*, *arióso*, *armadillo*, *assiento*,
atheróma, *averruncate*.

* The polysyllables in *-átor* are so marked by Dr. Johnson, and their origin seems to demand it; nevertheless, the greater part of them now follow the accent of the English words which are derived from the same sources; as *prognósticator* from *prognóstic*, *commentator* from *comment*: the rest will be found in the list. Trissyllables in *-ator* are spoken of in page 168.

† This word, of which the *o* is as long as possible in the original, may serve to shew the tendency of our language to accent the antepenult, even in spite of quantity, which is eventually affected by it. See Rules of Quantity.

Becafico, benefáctor. — Carcinóma, catalépsis, catechúmen, certiorári, coadjutor, contrayerva, conservátor.

Daffodilly, dandelton, diabétes, diocésan.*

Elegiac, emendátor, emphysema, empyrean, epicuréan†, epidérmis, epiphonéma, evanéscent, Européan.

Gladiátor. — Hymenéal and hymenéan.

Ignoramus, impropriátor, inadvertent, inuendo, interrégnum, interlocutor, ipecacuánha.

Legislátor, literáti. — Manifesto, manufacture, mausoléum, mediátor, memorandum, metamórphose, mezzatinto, moderátor.

— Numerátor.

Observátor, officinal, operátor, oxymoron.

Panacéa, paragóge, paraquito, pecadillo, Pegaséan, perigéum, peritoneum, perturbátor, philoméla, postulátum, premunire, procurátor, pyrotéchny.

Ragamússin, rationále, recitativo.

* So Johnson: yet we more frequently hear *diócesan*.

† Shakspeare has used it *epicúrean*:

“ Keep his brain fuming, *epicúrean* cooks ! ”

Salinbáncó, sarsaparílla, spermacéti, supercárgo, synalépha.

Terebintbine. — Ventilátor, vermicélli, violoncéllo, virtuóso. — Unívérsl.

Further Exceptions to Rule VI.

Polyfyllables accented on the Last.

The number of these is very small. I recollect only four: *animadvért, nevertheless, recitative, ultramarine.* Unless they are such as arise from the composition of triffyllables or diffyllables accented on the last, as *readvertíse, counter-surprise*, which are not often met with.

CHAP. XI.

Words distinguished by Accent alone.

BESIDES the dissyllabic nouns and verbs regularly distinguished by their accent*, according to the corollary subjoined to Rules I. and II. p. 150. some other words are distinguished by accent, though not in such a manner as to be referable to any distinct class. I have collected those which I have observed of them :

<i>attribute</i> , subst.	<i>attribute</i> , verb.
<i>August</i> , the month	<i>august</i> , adj.
<i>buffet</i> , a blow	<i>buffet</i> , a cupboard
<i>compact</i> , subst.	<i>compact</i> , adj.

* Of which nouns and verbs there is a list in page 200.

to conjure, to enjoin *to conjure*, magically
solemnly

a conjurer, and *a conjurer*
context, subst. and *context*, adj. woven
champaign, wine *champaign*, open
country

désert, merit *désert*, wilderness
désert, a service of fruit, ought properly
to be spelt *dessert*.

envelôpe, v. *envelôpe*, subst.

But the omission of the final *e* to the verb makes
a better distinction.

to exile, to banish
and } *exile*, very small
exile, one banished

gallant, bold, &c. *gallant*, a lover
to incense, to per- *to incense*, to provoke
fume

instinct, subst. *instinct*, adj.

interdict, subst. *interdict*, verb.

insult, contemptu- *insult*, leaping on
ous behaviour

invalid, not valid. *invalid*, a sickly per-
son

But Dr. Johnson properly adds an *e* to the latter.

Levant, the eastern *levant*, adj. eastern,
coast of the Me- *Milton*.
diterranean

minute,

minute, of time, and *minute*, adj. small
précedent, subst. *précédent*, adj. going
 before

It is usual also thus to distinguish
prédicament, catego- *predicament*, situa-
 ry, from tion *.
sinister, left *sinister*, infidious,
 &c.

supine, a part of speech *supine*, adj.

Words compounded from nouns and
 verbs distinguished by accent only, are
 themselves also thus discriminated; as,
precontraēt, subst. *precontráēt*, verb.

and some monosyllables compounded
 with *under-*, *over-*, &c. as observed at
 page 176; as,

countermine, *to countermine*, &c.

It may be satisfactory to some persons,
 and even useful, to present a list of nouns

* Shakspeare has,

“ In which *predicament* I say thou stand’st.”

Merch. of Ven. Shakspeare. III. 227.

and verbs distinguished according to the corollary to the first and second Rules.

Nouns.

*A'bject, a.**ábsent, a.**ábstract**áccent.**áffix**ássign**áugment**Bómbard**Cément**colleágue**colléct**compáct**compóund**comprés**cóncert**cóncrete**cónduct**cónfine**cónflict**cónserve*

Verbs.

*Abjéct**absént**abstráct**accént ***affix**assign**augment**Bombárd**Cement**colléague**colléct**compáct**compóund**comprés**concért**concréte**conduéct**confine †**conflict**consérve*

* *To áccent* is now often said; also *áccented*, for *accéted*.

† But *to confine*, meaning *to border upon*, is accented as the substantive from which it is made.

Par. Lost, II. 977.

cónsort

Nouns.

Verbs.

consort

consort

contest

contést

contract

contráct

contrast

contrást

convent

convént

converse

*convérse **

convert

convért

convict

convíct

Désert

Desért

descant

descánt

digest

digést

Essay

Essáy

éxport

expórt

extract

extráct

Férment

Fermént

fréquent

frequent

I'mport

Impórt

incense

incénse

insult

insúlt

O'bject

Objéct

Pérfume (often)

Perfúme

pérmit

permit

préfix

prefix

* Dr. Johnson, at this word, remarks the analogy here exhibited.

prémise

Nouns.

prémise
présage
présent
produce
projet
protest
Rébel
récord
refuse
Subjekt
survey
Torment
trajet
transfer
transport
transverse

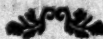
Verbs.

premise
presage
present
produce
project
protest
Rebel
record
refuse
Subjekt
survey
Torment
trajet
transfer
transport
transverse

I will not undertake to assert that this list is complete ; but it is perhaps more so than any that has hitherto been exhibited, and sufficiently so to shew a very ample specimen of the fact.

Dr. Johnson has given some rules for accentuation which he confesses to be incomplete. It may be of some use to show

show in what manner they coincide with the rules here laid down. His rules 1, 3, 4, 5, 7, fall under Rule I and its exceptions; 2, 3, 6, under Rule II; 8, 9, 10, 11, 12, 13, 14, under Rule V; 15, under the exceptions to Rule V; 16, under the exceptions to Rule VI in Chap. ix; 17, 18, 19, 20, under Rule VI.



PART III.
OF QUANTITY.

CHAP. I.

QUANTITY is the word generally adopted by grammarians to express the relative length of syllables. Those which pass off rapidly, are called *short*; those, in the utterance of which the voice is evidently more retarded, are called *long*. This two-fold division has generally been accounted sufficient for use, though considerably removed from strict accuracy. On a more careful examination, syllables denominated short, are discovered to differ greatly from each other; and those which are reckoned long, appear to be by no means equal in length.

The

The groundwork of the general distinction is formed by the nature of vowels, which are all capable of being pronounced with a longer or a shorter sound. When the vowel which a syllable contains is to be spoken with its short sound, the syllable itself may be accounted naturally short; when the vowel is long, the syllable containing it cannot but be long also: but though the governing part be the vowel, some retardation of the voice will be occasioned by the concurrence of consonants. If we consider every consonant in a syllable as requiring some time, however little, for its articulation, it will follow that every syllable, excluding the consideration of its vowel, must increase in length according to the number of its consonants.

Upon this principle we may readily form a table of the gradation of syllables, from the shortest of the short, to the longest of the long. In such a scale the very shortest of all syllables will be such as consist of a single short vowel alone;

the longest of those containing a short vowel, will be that in which the vowel is encumbered with the greatest number of consonants. The shortest of the syllables naturally long, will consist of a single long vowel; and these will proceed by the same steps as those whose vowel is short, till the long vowel appears in its turn loaded with as many consonants as can possibly be pronounced with it.—The scheme of it may be drawn out thus:

Short Syllables.

1. Single short vowel, *ă, ě, &c.*
2. One consonant, *bă, ěb.*
3. Two consonants, *băd, pră, ěrb.*
4. Three consonants, *spriă, prăt, bărb, ěnds.*
5. Four consonants, *sprăt, stănd, bărds, &c.*
6. Five consonants, *strănd, stănds, &c.*
7. Six consonants, *strănds, &c.*

Long

Long Syllables.*

1. Single long vowel, *ā, ē, &c.*
2. One consonant, *bā, āb.*
3. Two consonants, *bād, prā, ārb.*
4. Three consonants, *sprā, prāt, bārb, ends.*
5. Four consonants, *sprāt, stānd, bārd, &c.*

* For the sake of clearness, I have set down the same forms for the long as for the short syllables: but as most of them are such syllables as, according to the genius of our pronunciation, would regularly have their vowels short, the reader must be careful to pronounce the instances on this side, as if written thus: 1. *ay, ee.* 2. *bay, aib.* 3. *bayd or bade, pray, airb.* 4. *spray, prate, bairb, ends, &c.* It would not be easy, in our language, to find real words of such forms so pronounced.

An ancient critic has observed this gradation in part; namely, with respect to the number of consonants which precede a vowel. His instances are the Greek words, *ῥ-δος, φ-δος, τρ-πος, σπ-πος.* He observes, also, that the same gradation takes place as to the long vowels; and instances *σπλῆν* as the extreme word on that side. Had he not been prepossessed with the ancient practical methods respecting quantity, he would probably have considered consonants following a vowel in the same light as those preceding it.—*Dionys. Hal. de Struct. Orat.* § 15.

6. Five

6. Five consonants, *strānd*, &c.

7. Six consonants, *strānds*, &c.

A greater number of consonants than six is not often united with one vowel.

I will not pretend that the voice is not as much retarded by the accumulation of consonants, in N° 6 and 7 of the first list, as it is by the length of the vowel in the first numbers of the second; perhaps it is even more so: but still there is some gradation of short syllables, though a rigid critic should choose to cut it short at N° 4*.

The ancients, who observed that a superior stability, if not a superior length, is given to syllables by consonants following than by consonants preceding the vowel, considered those syllables as long, in which the vowel stood before two consonants; and even when that situation was accidental. Thus the same syllables were long or short, as they were placed before

* Still more minute observations might be made on the nature of the consonants united with the vowels—how far some retard the voice more than others—but not to any useful purpose.

a consonant, or before a vowel. This was in some measure arbitrary; for in truth the syllable *-it*, in *legit*, is neither longer nor shorter, but pronounced exactly in the same manner *, let what will follow

* In conformity to our vernacular practice, we are accustomed, in speaking Latin also, to pronounce every vowel with its short sound, when followed by a consonant in the same syllable. But in this we deviate widely from the Roman method. In the mouth of a Roman, many vowels were long by nature, which were also long by position. The word *esset*, from *edo*, was anciently distinguished from *esset*, of the verb *sum*, by having the first *e* long, quasi *eesset*: but we pronounce both indifferently *esset*. We say *cōsules*, *cōsilium*, *cōsus*, *Cōstantinus*, *cōservet*, *cēnsus*, *fēstus*; but the Romans, *cōsules*, *cōsilium*, *ceensus*, *feestus*, &c. as appears when those words are written in Greek characters, *κωνσῦλες*, *κωνσῖλιον*, *κῶσος*, *Κωνσταντῖνος*, *κωνσέρβειτ*, *κῆητος*, *φῆτος*. See *Plut. in Vit. Rom.* &c.—Also Mr. Harris, in his *Philological Inquiries*, p. 298.—*Foster on Accent*, chap. ii.—Many hints of this sort may be collected from the Greek writers on Roman history in general. We are further informed, that the prepositions *in* and *con*, when in composition placed before *s* or *f*, were pronounced with the vowel long; at other times with it short.

In comparing the Roman pronunciation with the Greek, by examining Latin words and names

follow it. However, it was convenient in practice, and satisfied the ear; for if the syllable in question be not in strictness affected by that circumstance, yet certainly the subsequent syllable or word follows more readily when a vowel succeeds a consonant, than when two consonants clasp together. Thus, *qui legit amissam* flows more easily from the tongue, and in less time, than *qui legit mandatum*; but the pause is not in the syllable *-it*, but after it; and arises from the inability of the organs to pass at once from the *t* to the *m*.—As the practice of the ancients was thus in some measure

in Greek authors, a difficulty strikes me, which, though not immediately connected with the subject of this remark, I cannot help noticing; which is, that the Latin *i*, whether long or short, is frequently represented in Greek by *ι*, and yet not uniformly; for sometimes *ι* is used. Thus in the formulary quoted by Mr. Harris (*loc. cit.*), we have *βίβετε* for *vivite*, *Δόμνι* for *Domini*: also *ἡμῖν* for *imperium*; *ἡμῖν* *ἡμῖν* *ἡμῖν* for *imperatores*, *omnipotens*; and in Plutarch, *Νουμῖον* for *Numitar*, *Παύλιον* for *Paulia*, *Σκιπίον* for *Scipio*, &c.—I should wish to see this well accounted for.

arbitrary,

arbitrary, so it was not exactly uniform. The Greeks considered a diphthong as capable of being short, when followed by a vowel. The Romans esteemed a diphthong unalterably long *, and cut it off before a vowel. Some other differences are also observable in their metrical rules.

A fortunate mixture of long and short syllables, thus considered, enabled the ancients to employ a species of metre, which has not ever been imitated, with any success, in modern languages.— In treating, therefore, of quantity in English, we may dismiss the ancient ideas, and consider merely the length and shortness of vowels, which is all that materially affects our pronunciation.

Contrary to the error of those who formerly endeavoured to reduce our language to the rules of ancient verse, is that of those who think that quantity is in English a matter of no consequence.

* Except *præ*, in compound words, before a vowel.

Mistakes in quantity are not uncommon; and indeed a very principal error in the pronunciation of our northern neighbours, is that of lengthening the vowels which we pronounce short, and of shortening those which we make long: thus, for *beād*, they say in Scotland *bēde* or *beēd*; for *tāke*, *tāk*; &c. *

It is therefore material that the rules of our quantity should be ascertained; and that it should be defined in what situations every vowel ought to have its long, and in what its short sound. This is the business of the Third Part of this Treatise. But, before we enter upon it, it is necessary that the way should be cleared by a few observations concerning the right division of words into syllables.

* So also, in pronouncing Latin, they say *peeēlora* and *beellum*, for *pēēlora* and *bēllum*.

CHAP. II.

Division of Words.

DR. Wallis, the great example of all who treat on the English language, observes rightly, that the division of words into syllables is not a matter worthy of dispute *; but proposes that, where a vowel is followed by a single consonant, the division of the word should be regulated by the length of the vowel. If the vowel be long, he would have the consonant considered as belonging to the latter syllable; if short, to the former: as *lā-ter*, *lăt-er* †. He owns, however, that this was not the usual mode.

The

* “ Res non tanti est, ut simus de dispendendis syllabis admodum solliciti.” *Grammar*, cap. i. § 2. p. 54.

† “ Putaverim ita dispendendas syllabas, ut nunc ad antecedentem, nunc ad consequentem vocalem re-

The obvious objection to this method is, that it supposes the length of the vowel to be previously known; which, as a matter of greater difficulty, ought rather to be deduced from the division of the word.

I shall therefore lay down the following rules, which are conformable to established usage.

Rules for the Division of Words.

1. That every syllable ends with a vowel, unless two consonants, or a double one, follow it; as *ba-son*, *ba-ron*.
2. That when two consonants follow a vowel, except they are a mute and a liquid *, one belongs to the former, and one to the latter syllable; as *ban-ter*, *bat-ter*.

feratur consona intermedia; prout præcedens vocalis vel corripienda sit vel producenda. Sed mos aliter obtinet. — *Ib.* p. 53.

* The mutes are, *b, c, d, f, g, j, k, p, q, t, v*; the liquids, *l, m, n, r*. And it is meant in the exception, that they should come together in the order in which they are there mentioned; the mute first, and then the liquid.

3. That

3. That the double consonant *x* belongs to the former syllable, as *prax-is*.
4. That a mute and a liquid are inseparable, and belong both to the latter syllable; as *a-ble*, *a-cre*, *ma-ple* *.
5. That derived and compounded words are usually divided with attention to their origin; as *kind-er*, *hire-ling*.
6. That if more than two consonants follow a vowel, the first usually belongs to the former syllable, the rest to the latter †; as *dis-trict*, *pan-ther*.

More rules might be laid down ‡, but these are sufficient for general use. It is needless to pursue the matter to a further degree of exactness.

* *Ch*, *th*, *ph*, belong also to the latter syllable; as *fa-ther*, *mo-ther*, *gra-phic*.

† Because the two latter consonants, in such a case, usually are a mute and a liquid, or *th*, &c.

‡ As, that *n* and *e*, before another consonant, adhere both to the former syllable: thus, *dis-tinc-tive*, *compunc-tion*, &c. &c.

C H A P. III.

Rules of Quantity.

- I. **A** Vowel followed by a consonant in the same syllable, is short * ;
as *băt*, *těf-tify*, *kĭll*, *ör-gan*, *büt-ler*.
- II. A vowel which ends a syllable in an accented penultima, is long ; as
bā-con, *gē-nus*, *trī-sle*, *cō-gent*, *potā-to*, *decō-rum*.
- III. A mute *e*, subjoined to a single consonant, makes the preceding vowel long † : thus, *băt* becomes *bāte* ;
mět,

* But it is not universally true, on the contrary, that a vowel which ends a syllable is long : in some situations the vowel is necessarily short, whether followed by a consonant or not. See Rule IV.

† This rule seems originally to have arisen out of Rule II : for anciently the final *e*, which is now silent, was pronounced obscurely, but unaccented ;
and

mēt, mēte; bīd, bīde; &c. But if more consonants than one precede the *e*, the vowel before them remains short: as *fēnce, bŭlge, gērme*.

IV. A vowel, in an accented antepenultima, though not followed by a consonant in the same syllable, is short; as *grā-tify, ě-ditor, ō-ri-gin*.

N. B. The vowel *u* is not affected by this rule: as *lŭ-cubrate, pŭ-berty*.*

V. Compounded and derived words usually preserve the quantity of the primitive; thus, *cō-gency*, from *cō-gent*, *pŭ-nishment* from *pŭ-nish*.

VI. Diphthongs are naturally long, except *oo*, which has its regular long

and consequently the preceding vowel terminated an accented penultima, if only one consonant followed; as *bā-te, bī-de, stō-ne, &c.*; but not so if there were two consonants, as in *fēn-ce, bŭl-ge, gēr-me*. See Wallis, p. 52.

* On the contrary, even the short *u*, in *stŭdy*, is lengthened when thrown into the antepenultima, in *stŭdious*.

and

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and short sound like a single vowel *. Those diphthongs, which are occasionally made short, will be found in their respective places, as being irregularly used like single vowels †.

VII. A vowel which terminates a word, if it be accented, is long; and if unaccented, short; as *abā*, *cōmmā*; *shē*, *epitōmē*, *brōcoli*; *agō*, *callicō*; *whereby*, *shabbily*. Even the false diphthongs *ey* and *ow* are short in final syllables, when unaccented.

See pp. 64. and 83.

VIII. A vowel, in any unaccented syllable, is usually short; as *dē-nounce*, *ré-gūlar*, &c. or in any accented one beyond the penultima.

Hence it happens that, in many instances, we shorten syllables, which by their etymology ought to be very long; as the middle syllable in these words, *au-ditor*, *blāspēm̄y*, *cicātrix*, *irritate*, *māthē-*

* See page 75. N. B. Every instance in which *oo* is short, is recited in page 76.

† See pp. 54, 55, 59, 60, &c. &c.

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*sis**, *orator*, *plēthōra*, *senātor*, derived from *auditor*, *βλασφημία*, *cicatrix*, *irrito*, *μά-
θης*, *orator*, *πληθώρα*, *senātor*: thus also *cōrōnet*, *cōrōnal*, and *cōrōner*, from *corōna*.
And those who read the Grecian history in English only, universally talk of Alex-
ander's battles of the *Grānicus* and of *Arbēla*†. From a contrary cause, name-
ly, from our unwillingness to shorten the
vowel *a* when it is not followed by a
consonant in the same syllable, we speak
of the shrub *arbūtus*, instead of *arbutus*,
as it is in Latin. *Idē* is a singular in-
stance of a contrary deviation.

Hence we may observe also, why our
language is so entirely unfit to imitate
the metrical harmony of the ancients.
It abounds too much in short syllables;
and those which, according to the rules

* As early as the times of Prudentius, *mathesis*
was similarly corrupted in Latin, by the prevalence
of accentual over metrical rhythm.

† Observe, that all these examples serve also to il-
lustrate the tendency of our language to accent trif-
syllables upon the antepenultima. See pp. 166. and
187.

of

of the ancient metre, would be long by position, are so hurried on by the predominating force of our accentual emphasis, that they have neither the stability of long syllables, nor the fluency of short ones. Add to this, that the number of our words which end in vowels, is very ill proportioned to those which begin with consonants: they do not therefore flow readily into each other, but form a perpetual clashing of consonants; this harshness does not much offend our ears, to which long use has made it familiar; but would grievously agitate the organs of such a critic as he who considered the opening of *Thucydides's* history as remarkably unmusical *. I should indeed be loth to subject the sounds of our language to the trial of any ancient ear.

* Dionys. of Halicarnassus, *de Struct. Orat.* sect. 22. He praises it, at the same time, for its strength and dignity; and indeed considers that clashing of consonants, &c. which he remarks in it, not as a fault, but as characteristic of the kind of style adopted by that historian.

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Such, however, are the rules of English Quantity. I am sorry to be obliged to subjoin to them so formidable an host of exceptions; but I do not know that any more general rules could have been formed. I have endeavoured, by classing the exceptions as clearly as I could, to obviate the inconvenience arising from their number.

We may observe, from the fourth of the above rules, how erroneous the common opinion is, that our accent always lengthens the syllable on which it falls.

CHAP. IV.

Exceptions to Rule I.

A, though followed by a consonant in the same syllable, is long in *āngel* *, *āncient*, *āch*, *bāſt* (in music †), *cāmbric*, *chāmbcr*, *dānger*, *mānger*; and in all those words in which that vowel has its *open*, or its *broad* sound; those sounds being naturally long. See the Lists, pp. 4. and 8.

E is also long, notwithstanding the rule, in the words *demēsne*, *lēſt* ‡, *tēſter*, *yēſt*; and in the termination *-es*, in words

* In the derivatives of this word, as *āngelic*, &c. the *a* is short; but not in the compounds, as *arch-āngel*.

† More properly written *baſe*.

‡ *Leſt* is sometimes pronounced with *e* short; and it is better that it should be so, that it may not be confounded with *leaſt*.

Chap. IV. Of QUANTITY. 223

derived from Greek or Latin ; as *ambagēs*, *antipodēs*, *fordēs*, &c.

I is long in *Chrīst* *, *climb* ; and in the terminations *-igh*, *-ight*, *-ign*, *-ild*, *-ind*. The only words thus terminated, that are regular, are *gild*, *wind* † ; also *reſcind*, and the other derivatives of *ſcindo*.

O is long before *-ld* or *-lt*, as in *bōld*, *bōlt*, *revōlt*, &c. ; and alſo in the following words : in *-ol*, *patrōl*, *paraſōl* ‡ ; in *-oll*, *drōll*, *to jōll*, *knōll*, *pōll*, *rōll*, *ſcrōll*, *ſtrōll*, *trōll* ; in *-rt*, *compōrt*, *depōrt*, *expōrt*, *fōrt*, *fōrte*, *pōrt*, *repōrt*, *ſuppōrt*, *ſpōrt* ; in *-ſt*, *ghōſt*, *hōſt*, *mōſt* ||, *pōſt* ; in *-th*, *bōth*, *fōrth*, *lōth*, *quōth*, *ſlōth*, *trōth* ; in *-rn*, *bōrn* §, *ſhōrn*, *ſwōrn*, *tōrn*, *wōrn* ; laſtly, in *affōrd*, *bōlſter*, *cōmb*, *cōrps*, *en-*

* But ſhort in the derivatives *chriſtian*, &c.

† *i. e.* the *wind*, *ventus*. It certainly has the *i* ſhort in common uſage ; but all our beſt poets have rhymed it to *mind*, *kind*, and the like.

‡ Alſo in *contrōl*, if ſo ſpelt, or *contrōll*.

|| *Moſt*, in compoſition, loſes the ſound of long *o* ; as in *undermoſt*, *hithermoſt*, &c. When the laſt ſyllable of *almoſt* is accented, the *o* is long ; when unaccented, ſhort.

§ From *to bear*. *O* is ſhort in *to be bōrn*.

grōfs, fōrd, fōlk, fōrm *, *grōfs, hōlster, mōlten, ōnly, pōrch, pōrk, pōrtico, pōrtion, pōrtrait* †, *to be wōnt*; and in the contracted words *dōn't* and *wōn't*.

U is long before -gn, in *impūgn*; and consequently in *expūgn, oppūgn, propūgn*.

* When it means *a bench*; some say *perform*, *performer*, and *performance*, but erroneously.

† *Portrait* is also heard sometimes.

CHAP. V.

Exceptions to Rule II.

THE exceptions to this rule are so numerous, that it is necessary to divide them into classes : yet is the rule sufficiently general to be admitted, and undoubtedly founded in the nature of our pronunciation *. I propose first to collect the dissyllables which shorten their vowel in contradiction to the rule, and to class them according to the vowel shortened.

§ I. DISSYLLABLES.

LIST I.

A short, terminating an accented Penultima.

*Ā-crid, ā-dage, ā-dept, ā-gate, ā-gile,
ā-loe, ā-lum, ā-mice, ā-narch, ā-nise, ā-rid,
ā-tom.*

* “Hæc videtur genuina linguæ nostræ ratio antiqua,” says Wallis, on this very subject.

Q

Bā-lance,

Bă-lance, bă-nish, bă-ron, bă-vin, blă-zon *.

Că-bin †, *că-lid, că-lends, că-non, că-mel, că-rack, că-vern, că-vil, că-rol, cbă-pel, clă-mour, clă-ret.*

Dă-mage, dă-mask.

Fă-bric, fă-cile, fă-got, fă-mine, fă-nish, fă-thom, flă-gon, fră-gile.

Gă-mut, gră-nite, gă-vel, gră-vel.

Hă-bit, hă-gard, hă-rafs, bă-voc, bă-zard.—fă-vel.

Lă-ther, Lă-tin, lă-rum, lă-vish, lă-zar.

Mă-gic, mă-lice, mă-nage, mă-nor, mă-rish, mă-tin, mă-trafs, mă-trice.

* Z is often reckoned a double letter : it is rather the soft s. See page 138.

† Those in Roman characters are often written with the middle letter doubled ; and had better be so, to reduce the number of these exceptions. Etymology is the only general objection ; and that can hardly be thought to be a strong one, when we recollect that in words formed by derivation within the pale of our own language, we often double a letter to prevent this irregularity ; as in *winning, bedding, &c.* where the formative termination is *-ing* only, and the letter in the original word single.

Pă-geant,

Pă-geant, pă-lace, pă-lette, pă-late, pă-nel, pă-nic, pă-rish, pă-tent, pă-trol, plă-cid, plă-net, plă-tane.

Ră-bid, ră-pid, ră-pine, ră-vel, ră-ven (verb), ră-vin, ră-vage, ră-vish.

Să-bin or sã-vin (plant), sã-lad, Sã-tan, sã-pid, sã-tin, sã-tire, sã-tyr, sã-vage, scã-rab, shã-dow, shã-mois, slã-ver, Spã-nish, spã-vin, squã-lid, stã-blish, stã-tue, stã-ture, stã-tute.

Tã-bid, tã-blet, tã-cit, tã-lent, tã-lon, tã-vern, tã-riff, tră-ject, tră-gic, tră-vail, tră-vel, tră-verse.

Vã-let, vã-lid, vã-lance, vã-lour, vã-lue, vã-nish, vã-pid.—Zã-ny.

LIST II.

E short, terminating an accented Penultima.

Bě-ryl, bě-vil, bě-vy, blě-mish.

Chě-rub, clě-ment, clě-ver, crě-dit, crě-vice.—Dě-luge, dě-fert, dě-vil.

Ė-phod, ě-pic, ě-poch, ě-pode, ě-tbic, ě-ver.—Fě-lon, fě-tid, Flě-mish.—Gě-lid, gě-net, gě-rund.—Hě-rald, Hě-rod, bě-ron

(generally spoken *bern*).—*Lě-gate*, *lě-man*, *lě-mon*, *lě-per*, *lě-vee*, *lě-vel*, *lě-vy*.

Mě-dal, *mě-lon*, *mě-moir*, *mě-nace*, *mě-rit*, *mě-tal*, *mě-thod*.—*Ně-phew*, *ně-ther*, *ně-ver*.—*Pě-dant*, *pě-dal*, *pě-ril*, *pě-rish*, *pě-tal*, *prě-bend*, *prě-face*, *prě-late*, *prě-lude*, *prě-sage*, *prě-sence*, *prě-sent*.—*Rě-bel*, *rě-cord*, *rě-fuge*, *rě-fuse*, *rě-lic*, *rě-lič*, *rě-lish*, *Rbě-nish*, *rě-fin*, *rě-vel*.

Scě-nic, *sě-cond*, *sě-nate*, *sě-raph*, *sě-ven*, *sě-ver*, *shě-riff*, *spbě-ric*, *spbě-rule*, *stě-ril*.—*Tě-chy*, *tě-nant*, *tě-nor*, *tě-nure*, *tě-pid*, *trě-ble*.—*Vě-nom*, *vě-ry*.—*Wbě-ther*.—*Zě-pbyr*.

LIST III.

I and Y short, terminating an accented Penultima.

Bĩ-fid, *bĩ-got*, *bĩ-shop*, *brĩ-gand*.—*Cĩ-tron*, *chĩ-sel*, *cĩ-ty*, *cĩ-vet*, *cĩ-vil*, *crĩ-tic*, *cỹ-nic*.—*Dĩ-git*, *dřĩ-vel*, *dřĩ-ven*.—*Fĩ-gure*, *fĩ-nish*, *frĩ-gate*, *frigid*.—*Hĩ-ther*.—*Lĩ-ly*, *li-mĩt*, *li-nen*, *li-quid*, *li-quor*, *li-ver*, *li-vid*, *li-tharge*, *li-zard*.—*Mĩ-mic*, *mĩ-nim*, *mĩ-nish*, *mĩ-nute*.—*Nĩ-tid*.

H

IO

Phthĩ-sic,

Phtbī-sic, pī-geon, pī-ty, pī-mer, pī-son, pī-thee, pī-vet, pī-vy, pī-san, pī-sic.

Qui-ver. — Rī-bald, rī-band, rī-gid, rī-gour, rī-sen, rī-ven, rī-ver, rī-vet. — Sbi-ver, sbri-vel, sī-gil, sī-new, sīrop, sni-vel, spī-got, spī-nage, spī-rit, sī-thy, sīwi-vel, sīy-nod, sīy-ringe. — Tī-mid, trī-bune, trī-bute, trī-glyph, trī-ple, trī-pod, trī-vet (or trē-vet), trī-sid.

Vī-car, vī-gour, vī-sage, vī-sit, vī-sor, vī-vid, vī-zard. — Wbi-ther, wī-dow, wī-ther, wī-sard or wī-zard.

LIST IV.

O short, terminating an accented Penultima.

Bö-bin, bö-dy, bö-dice, bö-rough, brö-thel, brö-ther. — Cö-lic or chö-lic, clö-set, cö-lour, cö-lumn, cö-met, cö-mic, cö-py, cö-ral, Cö-rinth, chö-ler, cö-nic, cö-ver, cö-vert, cö-vet, cö-vey, cö-zen. — Dö-cile, dö-lour, dö-zen. — Flö-rence, flö-rid, fö-rage, fö-reign, fö-rest, frö-lic.

Glö-bule, gö-vern, grö-gram, grö-vel. — Hö-mage, bö-nest, bö-nour, bö-vel, bö-ver, bö-ney.

hō-ney.—*Ĵō-cund**.—*Lō-gic, lō-zenge.*—*Mō-del, mō-dern, mō-deſt, mō-dule, mō-nad, mō-narch, mō-ney, mō-niſh, mō-ral, mō-tber.*—*Nō-dule, nō-vel, nō-vice.*—*Ō-lid, ō-live, ō-range, ō-ther, ō-ven.*

Plō-ver, pō-liſh, pō-niard, prō-bat, prō-duce, prō-blem, prō-ceſs, prō-duct, prō-fit, prō-lague, prō-phet, prō-greſs, prō-jeet, prō-miſe, prō-per, prō-verb, prō-vince, prō-veſt.

Rō-bert, rā-bin, rō-fin.—*Sō-journ, ſō-lace, ſō-lemn, ſō-lid, ſō-ven.*—*Tō-pic, trō-pic.*—*Vō-lume, vō-mit.*

The letter *u* affords no exceptions to the rule, except in the words

Bū-ry, bū-ſy, pū-niſh.

§ 2. TRISSYLLABLES,

In which a ſhort Vowel terminates an accented Penultima.

1. Words in *-ic*, whatever be the preceding vowel; as *barbā-ric, polē-mic, prolī-ſic, ſpaſmō-dic, hiſtō-ric*; except it be an *u*, as in *cherū-bic*.

* This word is ſo pronounced by very correct ſpeakers; but *ĵecund* is alſo ſometimes uſed, and is preferable, becauſe regular,

2. The

2. The compounds of the words in the foregoing lists; as *mismā-nage*, *inclēment*, *unci-vil*, *embō-dy*, &c.
3. The following words out of Part II. chap. vi: *abō-lish*, *adbī-bit*, *admō-nish*, *alā-rum*, *appā-rel*, *ascē-tic*, *assē-ver*, *astō-nish*, *attri-bute* (verb). — *Consi-der*, *contī-nue*, *contri-bute*. — *Decrē-pit*, *deli-ver*, *demō-lish*, *depō-site*, *diffi-cil*, *dimī-nish*, *disshē-vel*, *dispā-rage*, *distrī-bute*. — *Elē-veh*, *elī-cite*, *empi-ric*, *enā-mel*, *envē-lap*, *estā-blish*, *exā-mine*, *exbi-bit*, *expli-cit*. — *Illī-cit*, *inā-give*, *impli-cit*, *inhā-bit*, *inbē-rit*, *inbī-bit*, *insā-pid*, *intrē-pid*, *invā-lid*. — *Lieutē-nant*. — *Parō-tid*, *pbrenē-tic*, *probi-bit*. — *Quadri-fid*. — *Replē-nish*, *replē-vy*, *repō-site*, *reti-nue*. — *Solī-cit*. — *Togē-ther*.

§ 3. POLYSYLLABLES.

1. Those made by composition from the above lists; as *overshā-dow*, *uader-vā-lue*, *discontī-nue*, *re-estā-blish*.
2. Those which are terminated in *-ic*; as *mathemā-tic*, *energē-tic*, *sudorī-fic*, *apostō-lic*.

C H A P. VI.

Exceptions to Rule III.

WE sometimes find the final mute *e* annexed to a word without producing any effect upon the preceding vowel. This happens chiefly in unaccented terminations, which we generally hurry off in such a manner, as to render the sound of their vowel obscure, if not absolutely short. Of this kind is the sound given to the following terminations when unaccented :

-age, as *bággäge*, *cártiläge*, &c.

-ege, in *collège*.

-ige, in *věstige*.

-ce, as *pópuläce*, *ménäce*, *jaúndice*, *pré-judice* ; except *pródūce*.

-ate, as *móderäte*, *piräte*.

-ite, as *infinite*, *réspite*, &c *.

-ile,

* Perhaps as many of this termination are regular as are irregular. They are the following : *áconite*, *ánchorite*

-ile, as *frágile*, *hóstile*, &c. †.

-ine, frequently, as *médicine*, *amaránthine*, *exámine*, *érmine* ‡, &c.

-ive, as *coércive*, *decísive*, *rélatíve*.

-ise, in three instances, *prómíse*, *práctise*, *prémíse*.

-some, added in composition, *bándsome*, *írksome*, *toílsome*, &c.

There are also a few monosyllables in which the lengthening power of the final *e* is lost; as *āre* from *to be*, often written therefore, by old authors, *arre* (see Spenser, *passim*, &c.); also *to gíve*, *to líve*, *dōve*, *glōve*, *lōve*, *shōve*; and the

choríte, *áppetíte*, *bédlamíte*, *bípartíte* (so *tripartíte*, &c.), *Cármelíte*, *chrýsolíte*, *cóntíte*, *cosmópolíte*, *éxpedíte*, *fíníte*, *hermáphrodíte*, *Jácobíte*, *Lévíte*, *márcasíte*, *párasíte*, *sátellíte*, *theódolíte*.

† Except *éolípíle*, *mércantíle*.

‡ The words of this termination unaccented, which preserve the long *i*, are these: *ásmíne*, *brígantíne* or *brígantíne*, *célandíne*, *cólubríne*, *cólumbíne*, *cóncubíne*, *cónfíne*, *églantíne*, *incárnadíne*, *ínsantíne*, *légátíne*, *léporíne*, *léoníne*, *múscadíne*, *pórcupíne*, *pálatíne*, *quárantíne*, *sácccharíne*, *sáturníne*, *secundíne*, *sérpentíne*, *thírpeníne*, *válentíne*, *vúlturíne*, *wóodbíne*.

accented

accented final, in *abŏ've*; add to these the words *fōme, hāve*.

Such are the exceptions to the first part of Rule II. The second part also, which asserts that, when two consonants come between the final *e* and the preceding vowel, that vowel is not lengthened—is liable to some exceptions; namely, in the following words: *chānge, chāste, divorŕce, fōrce, fōrge, grānge, hāste, mānge, pāste, rānge, scārce, strānge, tāste, wāste*; and those words in *-ance* which have the open sound of *a*, as *advānce, chānce, enhānce, &c.* See the list of open *a*, page 4.

C H A P. VII.

Exceptions to Rule IV.

A VERY considerable part of the exceptions to this rule, arise from terminations of a doubtful kind; such, I mean, as though in strictness trissyllabic, are in sound and in poetical usage rather dissyllabic—those of which *-ion*, *-eons*, *-ious*, and the like, are component parts. If we were to consider these terminations as dissyllabic, many of them would become regular; for the vowel which now, by being long in an accented antepenult, forms an exception to Rule IV. would then, by being long in an accented penult, fall under Rule II. Thus *nation*, if considered as a word of three syllables, belongs to the exceptions to the fourth Rule—*nā'-ti-on*: if considered as a dissyllable, it belongs regularly to the second—*nā-tion*. But had they been

classified,

classed, for the sake of convenience, in the latter way, the end would not have been properly answered. Very many exceptions would still have remained *; so that it seemed better, upon the whole, that they should retain their proper situation †. I have subjoined a list of them.

* For the terminations *-ition*, *-ifian*, &c. shorten the first *i*.

† The termination *-ion* is now invariably used in poetry as a single syllable; but it was employed formerly as disyllabic at pleasure. Thus by Spenser:

“Such were for him no fit *com-pa-ni-ons*;

“Such would discry his leud *con-di-ti-ons*.”

Moth. Hub. Tale, l. 795.

Again:

“A servant to the vile *af-fec-ti-on*

“Of such as he depended most upon.

Ib. 817.

So Waller:

———“It is enough her stone

“May honour’d be with *su-per-scrip-ti-on*.”

On Lady Northumb.

Even Dryden:

“No comet need foretel his change drew on,

“Whose corps might seem a *con-stel-la-ti-on*.”

Verses on Lord Hastings.

The same licence was taken in other similar cases; but the effect is too inharmonious to be tolerated in polished versification.

Trissyllabic

*Trissyllabic Terminations, which lengthen
the Vowel in the Antepenultima.*

-*Aceous, -acious, -ageous, -alian, -anean, -aneous, -arean, -areous, -arian, -arious, -asion, -ation*; as *crustaceous, voracious, umbrageous, Bacchanalian, subterranean, miscellaneous, tartarean, nectareous, barbarian, various, occasion, reputation.*

-*Edience and -edient, -enience and -enient, -enial, -ereal, -ereous, -erial, -erian, -erior, -erious, -esion, -etion**; as *obedience, expedient, convenience, lenient, menial, ethereal, ethereous, material, valerian, superior, imperious, adhesion, completion.*

-*Odious, -oneous, -onial, -onious, -orean, -orial, -orian, -orious, -osion, -otion*; as *commonodious, erroneous, ceremonial, parsimonious, hyperborean, memorial, historian, censorious, erosion, devotion.*

* Except *discretion*. There are only two words in *-acious*, one of which is regular, and the other irregular; namely, *precious* and *specious*.

Some

Some of the above terminations do not comprise many words: but I have set them down, because it seemed to me to be conformable to their nature to be thus pronounced; and that, if more words of the same form were introduced into the language, they ought to follow this analogy.

It will easily be observed, also, that many of the above are the same terminations, with different vowels prefixed, in the three sets; and might be set down thus:

$\begin{matrix} a- \\ e- \end{matrix} \left. \vphantom{\begin{matrix} a- \\ e- \end{matrix}} \right\}$	$\begin{matrix} a- \\ e- \\ o- \end{matrix} \left. \vphantom{\begin{matrix} a- \\ e- \\ o- \end{matrix}} \right\}$	$\begin{matrix} a- \\ e- \\ o- \end{matrix} \left. \vphantom{\begin{matrix} a- \\ e- \\ o- \end{matrix}} \right\}$	$\begin{matrix} a- \\ e- \\ o- \end{matrix} \left. \vphantom{\begin{matrix} a- \\ e- \\ o- \end{matrix}} \right\}$
$\left. \vphantom{\begin{matrix} a- \\ e- \end{matrix}} \right\}$ -reous.	$\left. \vphantom{\begin{matrix} a- \\ e- \\ o- \end{matrix}} \right\}$ -rean.	$\left. \vphantom{\begin{matrix} a- \\ e- \\ o- \end{matrix}} \right\}$ -rian.	$\left. \vphantom{\begin{matrix} e- \\ o- \end{matrix}} \right\}$ -rial.
$\begin{matrix} a- \\ e- \\ o- \end{matrix} \left. \vphantom{\begin{matrix} a- \\ e- \\ o- \end{matrix}} \right\}$	$\begin{matrix} a- \\ e- \\ o- \end{matrix} \left. \vphantom{\begin{matrix} a- \\ e- \\ o- \end{matrix}} \right\}$	$\begin{matrix} a- \\ e- \\ o- \end{matrix} \left. \vphantom{\begin{matrix} a- \\ e- \\ o- \end{matrix}} \right\}$	
$\left. \vphantom{\begin{matrix} a- \\ e- \\ o- \end{matrix}} \right\}$ -rious.	$\left. \vphantom{\begin{matrix} a- \\ e- \\ o- \end{matrix}} \right\}$ -sion.	$\left. \vphantom{\begin{matrix} a- \\ e- \\ o- \end{matrix}} \right\}$ -tion.	

Other terminations, that lengthen the vowel in the antepenultima, are, -aical, -iacal, and -iety; as *pharisaical*, *simoniacal*, *notoriety*.

Other words which form general exceptions to Rule IV. are regular penacuted words*, increased by the accession

* i. e. words accented on the penultima.

of

of a syllable, as *rioter*, *idleness*, *agency*; and long terminations increased by two syllables, as *acquirable*, *adviseable*, from *acquire*, *advise*, &c. and the following list.

List of Words with the accented Vowel long in the Antepenultima.

Abbreviate, *abstemious*, *acacia* (sometimes spoken with the *a* short), *adagio*, *adversaria*, *Ægyptiacum*, *alias*, *alien*, *alliance*, *allèviate*, *allodium*, *ambrōsia*, *ambrōsial*, *ammōniac*, *annihilate*, *apèrient*, *aphèlion*, *appropiate*, *ārea*, *āries*, *Armēnian*, *affociate*, *ātheist*, *atrōcious*, *aurēlia*.

Binary, *bragadocio*.—*Cēcity*, *carneleon* or *cornelian*, *cāpable*, *cāries*, *comēdian*, *collēgian*, *congēries*, *cōnoïd*, *crānium*.—*Dēify*, *dēity*, *demōniac*, *dēviate*, *dēvious*, *dīadem*, *dīalect*, *dīagram*, *dīalogue*, *dīaper*, *dīary*, *dīocese*.—*Egrēgious*, *emāciate*, *empōrium*, *encōmium*, *epithalāmium*, *equilibrium*, *ēquinox*, *ēquipoise*, *ēsurine*, *ēvening*, *excōriate*, *expātiate*.—*Fēalty*, *fēculent*, *fēdary*, *fōliage*, *fōlio*, *friable*.—*Gēnius*.—*Hōlocauft*, *hyacinth*, *hydromel*, *hygroscope*.—*Illāqueate*, *ingrātiate*,

ingrātiāte, irony, ivory, īsinglaſs.—*Leviathan, liable, library, longēvity* (doubtful).—*Mecōnium, mēteor, metēorous, mezēreon, microcoſm, microſcope, minotaur.*—*Nepotiſm, nītency, nōtable* *.—*Ōcean, ōpiate, ōrthoepey, ōvary, ōverflow* (ſubſt.), *ōverture, ōviſorm.*

Pāpacy, parēneſis, parhēlion, pariētal, paronomāſia, pātient, pātriarch, pātriot, Perſicāria, petrōleum, plācable, plēnary, pliable, pōetry, prēmium, prēſcience, prēvious, prīmary, prōcreate, prōtoplaſt.

Quinary, quōtient.—*Rādiāte, rādīus, rēalty* (Milt. for *loyalty*), *rēcreant, rēcrement* (I believe), *rēquiem, rētiform, rētrograde, riſible.*—*Sacrilegious, ſānable, ſānies, ſāpience, ſātiāte, ſāvoury, ſchōliaſt, ſcīoliſt, ſcōria, ſenſōrium, ſimōniac, ſinecure, ſolary, ſolipede, ſpēcies, ſpīracle, ſpōliate, ſtātary, ſtriature, ſuperſēdeas.*

* In ſtrictneſs, this word ſhould hardly be in this liſt, as being derived from *note*. But I ſet it down, in order to propoſe a diſtinction; namely, that we ſhould call the word *nōtable*, with *o* long, when uſed in the ſenſe of *remarkable*; and *nōtable*, with the *o* ſhort, in the familiar and jocular ſenſe of the word.

Tenable,

Chap. VII. Of QUANTITY. 241

*Tēnable, thēatre, thēorem, thēory, trian-
gle, tragēdian.*—*Vēhement, vēhicle, vexā-
tious, vīolent, vōtary.*—*Wāpentake.*—*Zō-
diac.*

It is observable that even in this list the greater part are words with such terminations as I have called *doubtful*; namely, those which may be considered either as disyllabic or trissyllabic, as *allegiance, comedian, &c.*; or words which may themselves stand either for two or three syllables at pleasure, as *alias, alien, genius, Zodiac*. I have thrown them together here, to avoid overloading the list of terminations with such as comprise but one or two words.

C H A P. VIII.

Exceptions to Rule VII.

IT is chiefly among the words terminated in *i* and *y*, that the exceptions to this Rule are to be found. The following have the *i* long, though unaccented: *alibī*, *amphiscū*, *anthropóphagī*, *antá'cī*, *áscū*, *antíscū*, *certiorári*, *literátī*, *rábbi*, *tríumvirī*. Of the words in *y* none are irregular, except those in *-fy*, derived from the compounds of the Latin verb *fio*; as *beautify*, *clarify*, *deify*, *modify*, &c. A few words in *e* may be added, *acmē*, *epitomē*, *hyperbolē*, &c. There are not many in which the final *e* is pronounced at all.

CHAP. IX.

Exceptions to Rule VIII.

IT is not true, as some have supposed, that every unaccented syllable is short. The greater part indeed are so; but the number of exceptions is far from inconsiderable. So that their error was double, who confounded accent with quantity; since neither all accented syllables are long, nor all unaccented short.

I shall not attempt to collect every exception to this rule; but shall give a pretty considerable specimen, to show that it is very possible for exceptions to it to exist. The following terminations are naturally so long, that they cannot well be shortened by being destitute of accent:

R 2

-ane,

- ane, as *hurricāne*, *counterpāne*, &c.
- een, as *evergrēen*, *gobetwēen*, &c.
- es, derived from Greek or Latin, as
antipodēs, *ambágēs*, &c. See p. 19.
- ide, as *bomicide*, *suicide*, *eventide*, &c.
- ike, as *warlike*, *turnpike*, &c.
- ire, as *wildfire*, *sapphīre*, *pismīre*, &c.
- ize, as *syllogize*, *humanize*, *moralize*, &c.
- ude, as *prélude*, *gratitūde*, &c.
- ule, as *formūle*, *vestibūle*, *ridicūle*, &c.
- une, as *fortune*, *commūne*, &c.
- ure, as *épīcūre*, *literatūre*, &c. *
- ute, as *tribūte*, *prosecūte*.

Some words also in *-ile*, *-ine*, *-ise*, and *-ite*, preserve the long vowel in the unaccented syllable, as may be seen in Chap. VI and the notes upon it: and all the exceptions to Rule VII, are also exceptions to Rule VIII.

Besides these, the words in the following list contain long syllables not accent-

* Some of these, however, are spoken more shortly; as *conjure*, *measure*, *pleasure*, *treasure*, *perjure*. These sound nearly as if the final *e* were dropped, and might have been mentioned under the Exceptions to Rule III.

ed. Many of them indeed are compound-
ed words ; but they prove the assertion in
the beginning of this chapter as fully as
simple ones.

*A'ndiron, anodyne, antelope, antidote,
anecdote, archetype, artichoke, astrolabe,
asymptote, bagpiper, deluge, female, free-
hold, gangrene, gentlefolk, gridiron, hand-
maid, head-ach, heliotrope, hemisphere,
housekeeper, hygroscope, intercourse, import
(subst.), isinglass, lawsuit, lifetime, ma-
nifold, market-place, masterpiece, mercy-
seat, merrimake, microscope, midnight,
midwife, mistletoe, outlavery, paraphrase,
passover, passport, pastime, piebald, pur-
blind, quarterstaff, retrograde, rodomon-
tade, telescope *, tenfold, thunderbolt, vo-
lume.*

Nor is it only after the accent that
syllables are capable of remaining long ;
some which precede it also assert the same
privilege, as the following words may

* The numerals *thirteen, fourteen, &c.* might be
added ; of which it should also be observed, that they
receive the accent on either syllable.

witness : *hýpérbole, býgrámeter, itinerant, Júlý, libidinous, librárian, librátion, pórt-cúllis, pórtmánteau, póstpóne, préjúdge, saltpétre, soporífic, sudorífic, víbrátion, violín, únifórmity, únivérstal, &c.*

CHAP. X.

On Syllables suppressed in poetic Use, &c.

THE shortest and most transient of all syllables, are those which consist only of a single short vowel followed by another vowel. Such are the penultimas in the trissyllabic terminations enumerated in Chap. VII. The excessive brevity of these syllables gives them a weakness which, as has been before observed *; disqualifies them from forming a constituent part in the measure of a verse. Of these enough has been already said: but there are other syllables which our poets have always allowed themselves to pass over in like manner. Such are the middle syllables of *every, general, reasoning, following*, and the like; and the

* Pages 61, 69.

final ones of *heaven, given, &c.* Words of this kind are usually employed in verse as if there were an elision of one of their vowels, and have consequently been often written thus : *ev'ry, gen'ral, reas'n-ing, foll'wing, heav'n, giv'n.*

If this elision be correct, it ought to be marked in every word so used ; but this is not by any means the case : and I am inclined to think, of our elder poets at least, whose licence in this respect was much greater than is now permitted, that they meant rather to indulge themselves, and diversify their measure by the admission of a superabundant syllable, and something like dactylic rhythm, whenever it could be done without grossly offending the ear, than absolutely to suppress a vowel. That the reader may decide this point for himself, I have subjoined a list of words which our best poets have employed with this apparent elision ; each word standing in the verse as if shorter by a syllable than regularly it is.

Barbarous,

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- Barbarous*, Milt. *Par. Lost*, i. 353.
benefits, Cowl. *David*. i. 283.
Capital, Milt. *Samsf. Ag.* 1225.
capitoline, Milt. *Par. Lost*, ix. 508.
cherishing, Cowl. *Dav.* i. 799.
covenant, *Par. Lost*, xi. 867, 892.
covetous, Cowl. *Dav.* i. 905.
cowards, Shaksp. vol. iii. p. 193.
credulous, *Par. Lost*, ix. 644.
Deepest, Shaksp. vol. i. 211.
deity, *Par. Lost*, ix. 885.
diet, *Par. Lost*, v. 495.
diligence, Cowl. *Dav.* i. 654.
dying, *Par. Lost*, x. 974.
Eaten, *Ib.* x. 200.
easily, Waller, *Thyrsf. and Galat.* l. 33.
elements, Cowl. *Dav.* i. 373.
evil, *Par. Lost*, ix. 464, 698.
Friar, Shaksp. vol. i. 205.
filthiness, Dryd. *Verses on Lord Hastings*,
l. 54.
Garden, *Par. Lost*, v. 260.
giant, *Samsf. Ag.* l. 1181.
Higbest, *Par. Lost*, iv. 51, &c.

bugest,

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- bugest*, Par. Lost, i. 202. *
- Iron*, Ib. xi. 565.
- insolent*, Cowl. Dav. i. 792.
- Manifest*, Samf. Ag. 997.
- mediator*, Par. Lost, xii. 240.
- medicinal*, used as only a disyllable, Cowl.
Dav. i. 584.
- Mercury*, Waller, *Verses on the Countess
of Carlisle in Mourning*, 26.
- mutinous*, Shaksp. vol. i. p. 102.
- Ominous*, Par. Lost, ii. 123.
- original*, Ib. i. 592. xi. 424.
- Pasturing*, Ib. vii. 461.
- patriarch*, Ib. v. 506.
- pillar*, Ib. ii. 302. xii. 202, 203.
- popular*, Ib. ii. 313. vii. 488.
- populous*, Ib. i. 351, 770.
- prison*, Ib. vi. 660.
- privilege*, Cowl. Dav. i. 294.
- propitiation*, Par. Lost, xi. 34.

* The usage of this word, in this place, has occasioned some disputes among the commentators; but I have no doubt that Milton meant it to stand in the place of a monosyllable, as he certainly did *highest*.

puissance,

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- puissance*, Ib. v. 864. vi. 119.
Resonant, Ib. xi. 563. ix. 495.
riot, Ib. i. 499.
river, Ib. iii. 358.
Saying, Ib. x. 200.
finewy, See the instances subjoined to
this word in Johnson's Dictionary.
sorrow, Samf. Ag. 1347.
spirit, Par. Lost, i. 139. Every one of
the elder poets has used this word
occasionally as a monosyllable.
Tiar, Par. Lost, iii. 625.
trial, Samf. Ag. 1175.
tyrannous, Shaksp. ix. p. 188.
Violent, Par. Lost, ii. 782.

This list might easily be greatly enlarged both in words and authorities, but it is already abundantly sufficient for the purpose intended by it; namely, to shew that it is not necessary in writing to deform such words by an elision and apostrophe; or that, if it be necessary, there are many more words which will occasionally require this mode of writing than hitherto it has been applied to.

Besides

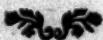
Besides this admission of a supernumerary syllable, there is a liberty much used by Milton, which later poets have seldom ventured to imitate, namely, the melting of two concurring vowels, of different words, into one syllable, as practised by the Italian poets. Instances of this are innumerable in his great work the *Paradise Lost*; as in Book I. 402, 404, 470, 558. Book II. 207, 314, 449, 450, 484, &c. &c.

Nor were our ancient poets satisfied with having the liberty of contracting words at pleasure, or forcing them, as it were, into less than their legitimate compass; they also lengthened words occasionally with as much freedom. Thus *business* is made a trissyllable by Shaksp. vol. ii. p. 30: also *changeling*, iii. p. 26. *Dearly*, Shaksp. See the lines quoted in p. 121. *Fire* is a dissyllable in Shaksp. vol. i. p. 164; and Spenser, *Faery Queen*, B. I. c. ii. stan. 17. *Hour*, Shaksp. vol. i. p. 182; and in the verses quoted above, at page 81. *Heroes* is a trissyllable in Spenser's translation of Virgil's *Culex*,
stan,

stan. 75. *Prayers*, dissyll. Shaksp. ii. p. 84. *Powers*, Shaksp. i. 105; and Milt. *Par. Lost*, vi. 61 *. *Resembleth*, quadrissyllable, Shaksp. i. 139; where see the judicious notes of Messrs. Tyrwhitt and Steevens. *Idely* for *idly*, Spenser, *Faery Queen*, B. I. c. ii. stan. 16. *Sociable*, quadrissyll. *Par. Lost*, v. 221. *Seer*, dissyll. *Ib.* xii. 553. *Towards*, *Ib.* vi. 648. xii. 215, a dissyllable, contrary to the usual practice of the author. Even *your* is made a dissyllable by Beaumont or Fletcher; vol. iii. p. 165.

But it is time to quit minute observations, to which perhaps too much has been already given.

* *Prayers* and *powers* are now always used as monosyllables in poetry.



PART IV.

MISCELLANEOUS.

CHAP. I.

*A List of Words spelt and accented alike,
yet differently pronounced.*

TO <i>abuse</i>, with the <i>s</i> pronoun- ced like <i>z</i>. See p. 124.	ABUSE, subst. with the <i>s</i> pronounced hard. Ib. *
--	--

Born, from the verb <i>to bear</i>, with long <i>o</i>.	<i>To be börn</i>, <i>o</i> short. See page 223, and the remark there.
---	---

* The derivatives of these words have the *s* hard or soft, as they originate from the substantive or the verb. It is hard in *abusive*, *abusefully*, &c. ; soft in *abuser*, &c. For the other nouns and verbs so distinguished, see page 124.

Bought,

Bought, participle of *to buy*, has the *ou* like *au*. See p. 77, pronounced altogether *baut*.

Bought, subst. signifying *a twist*, or *knot*, is spoken *bout*.

To bow, meaning *to incline the body*, and its derivatives, have the regular sound of *ow*. See page 81.

A bow, for arrows, and *to bow*, when it signifies merely *to bend* any thing, have *ow* like *o* long *.

To broil, signifying *to roast over the coals*, &c. has usually been pronounced *brile*. See page 74.

A broil, meaning *a quarrel*, and its derivatives, have generally preserved the regular sound of *oi*.

* This distinction I believe to be right, though our great Lexicographer has not noticed it. He gives *to bow*, in every sense, the regular sound of *ow*. But of his instances the *first* and *fourth* appear to be erroneous, the *third* is doubtful, and in the *second* the word is used to express an inclination of the body, but metaphorically applied to trees. See the four instances from Shakspeare, Dryden, and Locke, under *To bow*, v. a. No. 1.

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Does, plural of *doe*, has the regular sound of *o* long. *Does*, from the verb *to do*, has the sound of short *u*.

Draughts, plural of *a draught*, has properly, and always in poetry, the sound of *drauts*, and rhymes to *thoughts*, and the like. See pp. 52.

and 107. *A form*, meaning *a bench*, has the *o* long. See p. 224. *Form*, signifying *shape*, and the verb *to form*, have the *o* short.

A gill of a fish, with *g* hard. *A gill*, a measure of liquids, with *g* soft.

Gout, the disorder, has all its letters spoken exactly as a regularly spoken. *Gout*, taste, is still French word, *gout*.

See pp. 78. and 134.

To hinder, is spoken with the *i* short. *Hinder*, comparative of *bind*, for *bebind*, with *i* long.

Job,

Chap. I. MISCELLANEOUS. 257

Job, a piece of work, *Job,* proper name,
o short. o long.

To lead, with ea like *Lead, the metal,*
long e. with *ea* like short e.

Learned, participle *Learned, participial*
of *to learn*, is uf- adjective, has ge-
ually pronounced nerally the final
learnt: as, "I have -ed pronounced
learnt," &c. distinctly: as, "a
learned man *."

See pp. 19. 97.

A lease, an agreement *To lease, signifying*
for a term of years, *to glean in harvest,*
has the s hard. has the s soft.

See p. 123. Con-
sequently

<i>Leasing, participle</i> of <i>to lease</i>, meaning <i>to let by lease</i>, must be similarly dis- tinguished	}	from	{	<i>Leasing, an</i> old word for <i>lying</i>.
---	---	------	---	--

* Even if the word be contracted, the *d* is not
changed: we say *learn'd* authors, not *learnt*. The
word is used in both ways by Young: at full length,
Love of Fame, II. 234; contracted, *ib.* I. 91.
II. 180: also Pope, *Essay on Man*, iv. 19.

S

To

To live, is pronounced with the contraction of *a-* short. See p. 233. *Live*, a colloquial word, has the *i* long, and hence are made *lively*, *liveliness*, &c.

To lower, meaning *to threaten*, has *ow* regular, like *show-er*. *Lower*, comp. of *low*, and *to lower*, meaning *to make more low*, has *ow* like *o* long.

Manes, the plural of *a mane*, is a monosyllable. *Manes*, a poetical word, adopted from the Latin, and signifying *the departed spirit*, has two syllables, *ma-nes*.

To mow, to cut down as with a scythe, has the *ow* pronounced like *o* long. *Mow*, a rick, has the *ow* regularly pronounced, and rhymes to *cow*. See p. 83.

Poesy, signifying *poetical composition*, is a trisyllable; *po-e-sy*. *Poesy*, for the motto of a ring, gives to *oe* the sound of long *o*. See p. 72.

A ra-

A raven, regular, with *a* long. *To raven*, meaning to devour greedily, has *a* short.

To read, has *ea* regularly spoken like *e* long. *Read*, the participle of *to read*, makes the *ea* like *e* short*.

A salve, subst. drops the letter *l*. *To salve*, has its *l* pronounced.

To sheath, has *th* soft. *Sheath*, subst. has *th* hard.†.

* Wherefore some have thought it expedient to write *red* for *read*, analogously to *led* from *lead*; among others, the judicious author of the *Essay on the Harmony of Language*. The cases are a little different: the writing *led* produces a clearness, by distinguishing the word, in its orthography, from *lead*, the metal, which sounds the same; but the writing *red* produces an unnecessary confusion between the form of that word, and *red*, signifying a colour. Concerning this innovation among others, Dr. Johnson speaks thus: "Some ingenious men have endeavoured to deserve well of their country, by writing *honor* and *labor*, for *honour* and *labour*; *red* for *read*, in the preter-tense; *sais* for *says*, *repete* for *repeat*, *explain* for *explain*, or *declame* for *declaim*. Of these it may be said, that, as they have done no good, they have done little harm; both because they have innovated little, and because few have followed them." See a note on Chap. iii.

† But of these, and similar instances, see what is said in page 132.

Sewer is pronounced three ways :

1. When it means *an officer attendant on a feast*, regularly, like *fewer*.
2. When it signifies *a drain*, like *shore*.
3. When it denotes *a person who sows with a needle*, it is not distinguishable from *sower*, one who sows seed.

To sow, when it means *to sow seed*, has *ow* like *o* long.

Sow, the female of the *bog kind*, is spoken with the regular sound of *ow*.

To talk, and *talk*, *Talk*, a species of conversation, are pronounced like *walk*, dropping the *l*, and founding a like *au*. See pp. 8. and III.

Talk, a species of fossil, has all its letters regularly pronounced : but should rather be written *talc*.

Tassel, a kind of *bawk*, regular.

Tassel, meaning an ornament, has the *a* like *o* short.

Tear, signifying the water secreted from the eye, has the *ea* regular.

To tear, gives to *ea* the sound of *a* long.

Tenor,

Tenor, the course or order of any thing, regularly lengthens the *e*. *Tenor, a terminus* sic, has *e* short *.

Ton, a vessel or weight, has *o* founded like short *u*. *Ton, fashion,* is spoken exactly as a French word, *tong*.

Used, the participle of to use, has *s* soft. *To be used,* imperf. verb, has the *s* hard.

Wilder, comparative of wild, *i* long. *Wilder, for to bewilder,* *i* short.

Wind, subst. usually with i short. *To wind,* with *i* long.

Wound, subst. usually woond. *Wound, participle,* always regular.

* This distinction I take to be modern: but I think it is now pretty generally observed, and certainly is convenient.

C H A P. II.

Of colloquial Corruptions and Contractions.

THE following list is neither strictly accurate, nor by any means perfect. Two or three words are admitted into it, for the sake of pointing out their original form; and no endeavour has been made to hunt out those depravations of language which did not readily present themselves to observation. It is impossible to say in how many ways some persons or other depart from what is right. A few pretty general errors only are here remarked, and of these many will doubtless appear mere vulgarisms; since, among enlightened speakers, every deviation from purity of language is low and vulgar. A few of them, however, prevail among all ranks of people; and some are perhaps irreversibly established.

Adze,

Adze, a carpenter's tool, for *addice*.

Ambry, or *ambury*, for *almonry*.

Apotecary for *apothecary*.

Amlet for *omelet*.

Armoniac, or *almonac*, for *ammoniac*.

Arrand and *arrant*, for *errand* and *errant*.

Bagonet for *bayonet*.

Banister for *baluster*.

Bedlam for *Bethlehem*, the name of a priory, converted into an hospital for lunatics by Henry VIII. in 1546.

Bosun, among the sailors, for *boatswain*.

Catchup, or *ketchup*, for *catsup*, an Indian name for an Indian pickle, of which that made from mushrooms is only an imitation.

Chaw for *chew*. Johnson, however, seems to think the former as proper as the latter.

Cheney, or *chaney*, for *china*, in the sense of porcelain.

Comfits, or *cumfits*, for *confects*.

Compatible for *competible*: this however prevails in writing also.

Conster for *construe*.

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Copse for *coppice*. This is so written also.

Cowcumber for *cucumber*.

Coxun, as *bosun* above, for *cockswain*.

Crawfish for *crayfish*, and that for *crevissè*, which is itself a corruption of the original French word *ecrevisse*.

Curmudgeon for *cœur mechant*.

Curran for *currant*, and that for *Corinth*.
To drown for *to drown* *; and *drowned* for *drowned*.

Firmity for *furmenty*, or rather *frumenty* or *frumety*, being derived from *frumentum*.

Farden for *farthing*.

Flea, or *flee*, for *flay*.—*Fleak* for *flake*.

Glyster for *clyster*.

Groats or *grots*, for *grout*.

* This vulgarism would not be worthy of notice, but that Dr. King seems to have fallen into it in these lines:

“ While the bright glory, that furrounds

“ His sacred head, his glory *drowns*.”

Modern Library, Nicol's Collect. III. p. 26.

Either he spoke it *drowns*, or the rhyme is incorrect. But he does not go so far as to say *drowned* for *drowned*. See p. 31 of the same collection.

Grutch

Chap. II. MISCELLANEOUS. 265

Gruteb for *grudge*.—*Gunnel* for *gunwale*.

Hartichoke for *artichoke*.

Hatchment for *achievement*.

Hagged for *haggard*; unless when we say that a woman looks *bagged*, we may be supposed to mean that she looks like an *bag*.

Ha'penny for *halfpenny*.—*Ha'nt* for *has not*.—So *ca'nt*, *may'nt*, *sha'nt*, *wo'nt*, *do'nt*, all which are current in colloquial usage, for *cannot*, *may not*, &c.

Hern for *heron*.

Hiccup for *biccough*.

Huzzif for *housewife*.

Hift, with *i* long, for *hoist*; a low vulgarism.

Hunderd for *hundred*.

Isle for *aile* of a church.

Kernel for *colonel*.

Lalock for *lilac*.

Leftenant for *lieutenant*.

Limbec * for *alembic*.

'Peach for *impeach*; very low.

Ornary for *ordinary*.

Pen'orth for *pennyworth*.

* Milton uses this word, *Par. Lost*, III. 605:
and Shakspeare, *Sonnet* 119.

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Philemot, a colour, for *feuille morte*.

Johnson.

Piony for *peony*, or *pæony*.

Phyz for *physiognomy*.

'Potecary for *apothecary*. Very low.

'Prentice for *apprentice*.

Quinzy for *squinancy*.

Rack for *arrack*.

Rine for *rind*.

Runagate for *renegat*.

Salery for *eelery*.

Sallet for *sallad*.—*Scollop* for *escallop*.

Scutcheon for *escutcheon*.

Scrutore for *escritoire*.

Schalot for *eschalot*.

Scrouge for *crowd*; or perhaps for *scruze*,
obsolete.

Sparrowgrass for *asparagus*.

Scutchineal for *cochineal*.

Se'nnit for *sevensnight*.

Surgeon for *chirurgion*.

Twelmonth for *twelvemonth*.

Vargefs for *verjuice*.

Vittles for *victuals**.

* *Viz.* is used only in writing for *videlicet*. Johnson calls it "a barbarous form of an unnecessary word."

It

Chap. II. MISCELLANEOUS. 267

It is not asserted that all the above words ought to be spoken according to the propriety here noted. Many of the corruptions are so established by custom, that to deviate from them is affectation: but it is to be wished that the custom could be reformed.

C H A P. III.

On Orthography.

AN unsettled orthography was long the reproach of the English language. Our ancient authors were so careless of this matter, that it is not uncommon, in some of their writings, to find the same word spelt more ways than one in the course of a single page. When the defect was at length perceived, many attempts towards removing it were made; of which a considerable specimen is subjoined by Dr. Johnson to his account of the letters. But unfortunately the systems of these reformers were either injudicious in themselves, or too remote from established usage to be admitted; they would have introduced much more confusion than they removed. Since the failure of the system-makers, we have

had several writers who have attempted to insinuate, as it were, a reformed orthography, by spelling their own writings according to their own notions of propriety *; but the attempt was not more successful in this form. An academy like that of Paris has been wished for; whether judiciously or not, will bear an argument. At length, what many had wished, and many had attempted in vain, what seemed indeed to demand the united efforts of a number, the diligence and acuteness of a single man performed. The English Dictionary appeared; and, as the weight of truth and reason is irresistible, its authority has nearly fixed the

* Some divines in the present century particularly distinguished themselves by this practice. Dr. Lardner was desirous of reviving the ancient mode of spelling, in some instances; adding the mute *e* to words terminated in double *ff*, and writing *ie* instead of the final *y*; as *goodnesse*, *forgivenessse*, *historie*, *extra-ordinarie*, &c. He wrote *clandestin* also, omitting the final *e*.—Benfon, a commentator on *St. Paul's Epistles*, wrote *præface*, *præfix*, *prævail*, *sais*, *humor*, *explane*, *procede*, *persue*, &c. and *-nesse* and *-rie* like Lardner.

external

external form of our language; and from its decisions few appeals have yet been made. Indeed so convenient is it to have one acknowledged standard to recur to, so much preferable, in matters of this nature, is a trifling degree of irregularity to a continual change, and fruitless pursuit of unattainable perfection, that it is earnestly to be hoped that no author will henceforth, on slight grounds, be tempted to innovate. There is but little acuteness required to propose, even rightly, the correction of a letter in several single words; but an amendment so slight will make the public no reparation for the inconvenience which must arise from inconsistent practice, and a renewal of the idle spirit of needless alteration. The innovations even of Voltaire have judiciously been rejected in France.

Consistently with these principles, it will be found that the chapter here presented to the reader, tends rather to call forth to notice some parts of the *English Dictionary*, which seem to have attracted too little the attention of the public,

than

than to combat the opinions of its Author. The information contained within a copious dictionary, may, in many instances, be almost lost for want of being expected. What is sought, in such a work, is readily discovered; but whatever happens not to be considered, may, where nothing is forced into observation, long remain unnoticed. This appears to have happened with respect to some alterations in orthography proposed by Dr. Johnson; and of such materials, collected in the pursuit of my other inquiries, the present chapter is made up. If I have sometimes opposed my author, it is generally for the sake of preventing, not of introducing, innovation.

Such an attempt it is probable that the great Author of the English Dictionary himself will not reprehend, as he is every where the declared enemy of unnecessary innovation. The principles, on which he founds his improvements, are the stable ones of etymology and analogy; the former science probably will not soon be more completely understood than it

is by him; and if, in the latter, a few steps may have been made beyond the limits of his observation, they have been gained only by the pursuit of minute researches, inconsistent with the greatness of his undertaking. In drawing out the following list of words, I have set down chiefly those, in writing which the public practice still differs from what the Lexicographer proposes, or still appears to be fluctuating. Some words are admitted for other reasons, but not very many. The words, as he writes them, stand in the margin. What is subjoined is intended, as has been said, sometimes to confirm, and sometimes to oppose, the alteration suggested in the Dictionary; very often merely to present it to the attention of the reader.

Account, not *accompt*: nor is the *p* retained in any of the derivatives.

Advertise, not *advertize*. The terminations *-ize* and *-ise* require regulation. It does not appear that Dr. Johnson prescribed any rule

to

to himself for using the one or the other ; since, with respect to two words so nearly allied as *bastardize* and *dastardize*, his practice differs from itself. The former he writes with *-ize*, the latter with *-ise*. The best rule seems to be this: to consider *-ize* as the English formative termination, and to use it wherever the word in question is derived from another English word ; but *-ise*, wherever the word is, with respect to our language, primitive. Thus *advertise* will be written as above ; so also will *surprise*, *affise*. — *Prize* and *size* are perhaps too much established in their present form to comply with this rule, and must remain as exceptions. *Dastardize*, *fertilize*, *humanize*, &c. will have *-ize*. This distinction should be adopted, unless a better can be suggested :—some is necessary.

T

Affraid,

Affraid, not *afraid*, from the origin, to *affray*.

Agast, and *aghast*. The former is defended by supposing it derived from *to agaze*; the latter by deducing it from *a* and *ghast*, for *ghast*. Custom favours the latter.

Agen, according to etymology, more right than *again* *.

To ake, not *to ach*; but in compliance with custom only. Etymology requires the latter form; the analogy of our pronunciation, the former. By an oversight, the substantive *ake*, though referred to in the word *ache*, is wholly omitted in the Dictionary. *Ache* is used only in the plural, and as a dissyllable, with the *ch* soft:

"Fill all thy bones with *aches*, make thee roar."

SHAKSP. *Tempest*.

* Dryden and Pope indiscriminately rhyme *again* to the sounds of *en* or *ain*. The former has, however, spelt it always *again*. Pope sometimes *agen*: as *Mor. Ess.* III. l. 14.

Allay,

Allay, not *alloy*. So Dryden :

“ So drossy, so divisible are they,

“ As would but serve pure bodies for *allay*.”

Hind and Panth.

So also in *Epist.* xii. to Mr. Motteux.

Allege, not *alledge*, because from *allege*.

The latter orthography, however, has prevailed till very lately ; and it should be re-established, because, without the *d*, the former *e* must regularly be long, *allège*. See p. 99.

Ambassadour, not *ambassador*. For the other circumstances of its orthography, see Johnson himself on the word. This termination *-our*, is one of those with which innovation has been busy. Johnson seems inclined to retain it, wherever his wish is not absolutely overborn by the weight of custom, at least in words which come to us through the medium of French : thus he writes *governour*, &c. This seems indeed the best criterion. At present the practice seems to be to

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reject the *u* in all words of more than two syllables. Some omit it even in *honour* and *favour*. *Author* is universally written without the *u*.

Ananas, not *anana*, the pine-apple.

Ancient, not *antient*. This word has occasioned some disputes; and *antient* may be defended by very respectable authority. What ought to be decisive in the question is, that it is undoubtedly derived from the French word *ancien*. *Antiquus* is too remote to influence its orthography.

Anker, not *anchor* nor *ancor*, a measure for some kinds of spirits.

Ankle is preferred to *ancle*; it is not easy to say why, for there is only a *c* in the Saxon original, and a *c* as well as a *k* in the Dutch one: and *uncle*, which differs in other respects in one letter only, is admitted in the latter form.

Antechamber, not *antichamber*, rightly.

Anthymn

Anthymn is mentioned as, in strictness, the right word for *anthem*.

Antick, not *antic*. The subject of the final *ck* has been already sufficiently discussed. See page 91.

Arbitrement, not *arbitrament*: though Milton has the latter.

Artisan, not *artizan*.

Assuage, not *asswage*: yet we find the latter in the Lives of the Poets, vol. ii. p. 412.

Auger, not *augre*, because from *egger*, Dutch. The latter, however, prevails, probably from an unwillingness to increase the number of the irregular terminations in *-ger* with *g* hard. See page 101.

Aught, for *any thing*, not *ought*. The latter corruption should be carefully avoided, as it creates a needless confusion with the imperfect verb *I ought*. See *naught* also.

Awkward, not *aukward*. For this I can perceive no reason, without it be that the assemblage of *w*'s gives

the word the appearance of what it expresses.

Balliards for *billiards*, “ from *ball* and *yard*, or stick to push it with.” So Spenser :

“ With dice, with cards, with *balliards* far unfit,
“ With shuttle-cocks, unseeming manly wit.”

Spenser probably was misled, as well as the Lexicographer, by a false notion of the etymology. The word, as well as the game, is French, *billard* ; and made, by the addition of a common termination, from *bille*, the term for the ball used in playing.

Barbacan, not *Barbican*.

Base, not *bass*, for low in musical sound.

The latter is still more common.

Basin, not *basin*, on account of the etymology.

Bawble, not *bauble* ; but the latter is more used, and seems preferable, especially if the barbarous Latin word *baubellum* be its original.

Bittour

Bittour for *bittern*, is used by Dryden ; and is said in the Dictionary to be "perhaps as proper." The French name of this bird is *butor* ; but the Italian is *bittore*. The name is derived from the noise made by the bird. *Botaurus*, qu. *bootaurus*, quia *boat ut taurus*. For the same reason, in German, it is called *mossku* or *mosz-ochs*, a *marsh-cow* or *marsh-ox*. See Minshew.

Brier, not *briar*, from the etymology *briær*, Saxon.

Burthen is, for a similar reason, said to be more proper than *burden*. The Saxon is *býrðen*.

Caldron, not *cauldron*, because from *calidus*. But to be consistent, and take, as in other instances, the nearer rather than the more remote etymology as our guide, we ought to write *cauldron*, because it is from *chauldron*, French,

Carnelion, or *carnelian*, rather than *cornelian*, quia à *carne*. But as the

French name for it is *cornaline*, and the Italian *corniola*, it seems that we may safely retain the usual orthography. It is supposed to be called *cornaline*, from its *horn-like* transparency. It is, says Bomare (in his *Dict. d'Hist. Nat.*), “de la nature de l'agate, mais dont on la distingue facilement par son tissu, *semblable à de la corne*,” &c. The Italians call the fruit of the *cornel*, or *Cornelian cherry*, by the same name, *corniola*; but in which sense it is primitive, cannot with certainty be pronounced. *Cornus* is the Latin name for the tree, and given, according to some, “*ob corneam duritiem*.”

Cacao, preferable to *cocoa*. But the latter is prevalent.

Capivi, balsam of, is written also *capayva*, *copayva*, *cupayva*, *cupayba*, *copaiba*, *copivi*. See Johnson in *copayva*.

Causey, not *causeway*, because from *chaussée*.

Chagrin

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Chagrin for *shagreen*, a kind of grained leather. This orthography is right, if we derive the word from French; if we go to a more remote, but perhaps a more proper derivation, we shall find our common mode of writing it preferable. In the east it is called *sagri*, *sogbré*, or *shagrain*. See Bomare in *âne*, and Chambers in *shagreen*. An additional inducement to write it *shagreen* is, that it may be kept distinct from *chagrin*, in the sense of *care* or *mortification*.

Chameleon, not *cameleon*, on account of its derivation, χαμαιλέων. It is however *caméléon* in French. Bomare, from mistaking the component parts of its etymology, has called it *caméléon*, ou *chameau-lion*. The name has no reference to a camel; he should have said *lion de terre*. It is spelt *cameleon* in the new edition of Chambers.

Chamomile, not *camomile*; strictly *chamaemele*, χαμαιμήλον. But probably we had

had this also through the medium of the French, *camomille*. *Chamomile* is now the received orthography.

Charwoman, not *chairwoman*, as it is usually called, being from *char*, menial business, &c.

— “As the maid that milks,
“And does the meanest *chars*.” —

SHAKESPEARE.

Chase, and to *chase*, not *chace*, because from *chasser*.

Checker, not *chequer*, as being a more truly English form. Johnson writes *lackey* and *packet* in the same manner. See page 118.

Chestnut, not *chesnut*, because from *chastaigne*, or *castanea*; but our neighbours have dropped their *s*, and write *châtaigne*. Why then should we be tenacious of our *t*, which is equally inert?

Choose, not *chuse*. There are two reasons for preferring this orthography; the one is, that *chose* comes from it

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it with less violence; and the other, that the sound we give to it is that of *oo* long, and not of *u*.

Chymistry, not *chemistry*. This depends upon a disputed etymology; some deriving the word from *χυμός*, *juice*, as being the art of extracting juices; others from *χίω*, *to melt*. The latter derivation seems the best, but does not decide the question; for there are *χέω*, and *χύω*, *to melt*, as well as *χίω*. Suidas has the word *χημία*; and Hoffman defends that orthography, saying that *χίμη* was used as a melting furnace, from *χάω*, because it had an open mouth: but I find no good authority for *χίμη* in that sense. After all, some derive it from the name of a man who was eminent in the science: but even this does not settle the dispute, for his name is written differently, *Χύμης* and *Χίμης*: the French have taken the latter, and call the science *chimie*. But his name, says Vossius, might have

2 been

been *Χήμης*; and his existence itself is doubtful, for he is mentioned only by Zosimus. *Chymistry* is now adopted.

Chyle, not *chile*, *χύλος*; yet we have *chilifactive*, *chilifactory*, *chilification*, in the Dictionary, and there said to be from *chile*. This probably was an oversight; and they should be written *chylifactive*, &c.

Cimeter for *scimeter*: *cimetarra*, Spanish and Portuguese. But if so it should rather be *cimeter*.

Cize, or rather *cise*, for *size*, being probably from *incisa*, Latin. Both this and *size* are in the Dictionary.

To clotbe, made from *cloth* by the addition of the final *e*, as *breathe* from *breath*. See page 132.

Cloth and *clothes*, apparel, not *cloath* and *cloaths*; yet we find in the Dictionary *neck-cloath*, *pack-cloath*, *sere-cloath*, *sack-cloath*. This inconsistency is evidently accidental; we have *greencloth* and *haircloth* rightly spelt. By a similar mistake,

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to uncloth is inserted, instead of *unclothe*.

Colick, not *cholick*, because from *colicus*, Latin; being strictly a disorder of the *colon*.

Competible, not *compatible*, because from *competo*.

Complete, not *compleat*. The latter spelling has been at times very prevalent, but is indeed evidently wrong. It comes from *completus*.

Control, not *comptroll* nor *controul*. The latter form seems yet to prevail; and so far indeed is more suited to the analogy of our language, that we have more words in which *ou* has the sound of *o* long, than we have in which *o* is long before a single *l*. Pages 77. and 223. Perhaps *control* would be preferable, both on account of the analogy of *o* before *ll* in several instances, and because we have the word *roll*: thus it will be quasi *counter-roll*.

The evident objection to *controul* is, that it is too remote from any etymology.

etymology. *Comptroller* seems to be retained, when used as an official title. See page 113.

Correlative, not *corelative*.

Cuckoo, not *cuckow*, in compliance with the sound: *cuckow* is as yet more common. The Welch original is a curious word to an English eye, as it appears to be without a vowel, *cwoccw*.

Cuiss, thigh-armour, not *cuisse*. But the latter is more proper; and I observe that in the last edition of Johnson and Steevens's Shakspeare (1778), this line in Henry IV. is printed thus:

“ His *cuisse*s on his thighs, gallantly arm'd.”

Decrepit, not *decrepid*: *decrepitus*, Latin.

Demain and *demean* are admitted, as well as *demesne*, in the sense of estate or territory: but the latter prevails; and indeed is preferable, were it not for the anomaly of its silent *s*.

Domain is the proper word.

Despatch for *dispatch*, because from *dé-pêcher*.

pêcher. But *dispatch* seems to be fixed beyond the power of an etymologist.

Dessert, of fruit, for *desert*: *dessert*, Fr.

Devest, not *divest*: *devêtir* or *devestir*, Fr.

Of this the same may be remarked as of *despatch*.

Deuse, not *Deuce*, when used to signify the Devil; because it is supposed to be derived from *Dufus*, a kind of evil spirit. But *deuce*, when it signifies the two at cards or dice.

Die. See *lie*.

Divel, rather than *devil*, because from *diopul*, Saxon, or *diabolus*, Latin. This probably will not be adopted.

Economy, not *æconomy*. See page 71.

Embassy: if we write *ambassador*, we ought certainly to write *ambassy*. But custom seems to have forced upon us the contrary inconsistency.—“ Though our authors write almost indiscriminately *ambassador* or *ambassador*, *embassage* or *ambassage*, yet there is scarcely an example of *ambassy*, all concurring to write *embassy*.” Johnson.

Enclose,

Enclose, not *inclose*: *enclos*, French. The latter is more used.

Endict, or *endite*, not *indict*; because from *enditer*, French.

Entire, not *intire*: *entier*, French; *integer*, Latin. See *inquire*.

Expense, not *expen*: *expensa*, or *expensum*, impure Latin.

Fagot, not *faggot*. This I think wrong, for the reason assigned in the note on *cabin*, p. 226. The analogy of our language not only allows us to double a letter, in order to shorten a preceding vowel, but even requires that we should do it. The same may be observed of the other words marked by Roman characters in the list referred to. For this reason I cannot but disapprove of a practice which I have observed in some recent publications of merit; namely, that of spelling *Scotish* with a single *t*, *Scotish*. It is very true that the word is made from *Scot* and *ish*, and *bottish*, *sotish*, *flattish*, are similarly formed; yet no one thinks it necessary, or even

even proper, to write *hotish*, *sotish*, *flatish*, and the like. It is evident that this innovation, if adopted, would draw with it a long chain of inconvenient consequences.

Felloe (of a wheel), not *felly*. There is, however, nothing to determine us to prefer either orthography: custom, I believe, most authorizes the latter.

Fewel and *fuel* are both admitted, without preference. The latter is the more common form.

Frigat, instead of *frigate*.

Further, not *farther*; and *furtherest*, not *farthest*; because they are not from *far*, but from *forth*: they ought therefore, in strict propriety, to be *forthier* and *forthiest*.

Gantlet, in the expression *to run the gantlet*, must be distinguished in spelling from *gauntlet*, an iron glove. It is properly *gantelope*, being derived from the Dutch words *gant*, *all*, and *loopen*, *to run*; when the criminal *runs* through *all* the ranks.

Gelly for *jelly*, because derived from *gelatus*, Latin, or rather from *gelée*, French.

Genet, a small-sized, well-proportioned Spanish horse: the French is *genêt*. The usual orthography has been *jennet*. I think we ought to write *gennet*, for the reason assigned above, at the word *Fagot*.

Gray, not *grey*, on account of the sound; for there is in the Dictionary no other etymology than *gris*, French. There is, however, a primitive which confirms this orthography, namely, *graw*, Dutch and German, which means the same.—N. B. *greyhound* remains unaltered by this emendation; having no connection with the adjective *grey*, but coming from the Saxon *grugbund*.

Grosser for *grocer*, from *groß*, a large quantity (i. e. twelve dozen); “*a* “*grocer* originally being one who “dealt by wholesale: or from *gröf-* “*sus*, a fig, which their present state
“ seems

"seems to favour." So in French *marchand grossier* means a wholesale dealer.—In the Statutes, at 37 Edw. III. cap. v. great mischiefs are said to have arisen "de ceo que les marchauntz nomez *grossiers*, engrossent totes maners des marchandises vendables," &c. There is not, however, much chance that *grocer* will now give place to *grosser*; especially as they no longer engross merchandise of all kinds, nor insist upon dealing in the *gross* alone.—As for the other etymology, *grossus* means a green, not a dried fig.

Group, without the final *e*. It was formerly so written in general, but is now more commonly written *groupe*, like the French word from which it is derived. It is probable that the French word was formerly written *groupe*, as it stands on this occasion in Johnson, being taken from the Italian *gruppo*; but it is now written *groupe*.

Hale for *haul*: "etymology is regarded

“in *bale*, and pronunciation in “*haul*.” Both words are occasionally used, but the latter more frequently. I believe the pronunciation of *to bale* is usually the same as that of *to haul*.

Hail is proposed for *bale*, healthy; being from *hœl*, *health*, Saxon.” This mode of writing would have this recommendation, that it would point out the connection between this adjective and the interjection *bail!* or *all hail!* the original design of which was to wish health to the person saluted by it; like the *salve* of the Romans, and *εὐχαι* of the Greeks: yet it is to be feared that the custom of miswriting the adjective is too inveterately fixed to be reformed. The only objection to the alteration seems to be, that it multiplies the words of this form (*bail*), already too numerous.

Hemistick; this should be *bemistich*, as *distich*: so the other words similarly derived.

Hoiden,

Hoiden, not *boyden*: *boeden*, Welch.

To holla, to cry out: this is rather a low word, and being chiefly in the mouths of those who cannot write it, has obtained no precise sound; it is most commonly spoken *hol-low*; it is written *hollo*, and sometimes *holloa*. It is made from the interjection *hola*, or *holla*.

Indeleble, not *indelible*, both from its French and its Latin etymology.

Indocil, without *e* final; yet the simple word stands in the Dictionary with it, *docile*. It is most usual to write both with the *e*; nor is there any objection to it, since *-ile* unaccented is usually short. See page 233.

Inquire, with all its derivatives, not *enquire*. In this instance the learned author has preferred the Latin etymology *inquirō*, to the French *enquerir*, contrary to what he has done with respect to *entire*. *Enquire* should remain, if we allow *entire*.

Jole for *jowl*: *gueule*, French; *cpol*, Saxon.

Joust, not *just*, a tilt or tournament: French, *joust*. Words of similar form, but different in sense, are the disgrace of every language: the modern spelling, *just*, which confounds the appearance of this word with that of the adjective *just*, equitable, is therefore very faulty.

There are instances enough of *ou* being pronounced like *u* short, to obviate any objection which might arise from the sound of the word.

See page 79.

Icicle, not *isicle*, because from *ice*, rightly.

Juncate, not *junket*, being derived from *juncade*, French; or *giuncata*, Italian.

Knel, with single *l*; yet all the authorities have it *knell*, and the Saxon original is *cnyllan*: and the author tells us, at the letter *L*, that at the end of a monosyllable, except after a diphthong, it is always doubled.

Query, Is not *knel* then an error of the press? U

Lackey,

Lackey, not *lacquey*. See *Checker* above.

Lantern, not *lantborn*: *lanterne*, French;

laterna, Latin. *Lantborn* seems

to have been written, from a con-

fused notion that the name had

some reference to the thin *laminae*

of *born* of which it is frequently

formed; quasi, *lamp-born*. This

etymology would infallibly be ad-

mitted, were the right one less

known; and may serve as an in-

stance of the fallacious nature of

etymology. What could persuade

an etymologist to give up such a

derivation? especially if he recol-

lected that a candle and lantern is

called by Plautus *Vulcanus in cornu*

conclusus. Mercury says to *Sofia*,

in the first scene of the *Amphi-*

trion,

Quo ambulas tu, qui *Vulcanum in cornu*
conclusum geris?

Lanch, not *launch*, being only a vocal

corruption of *lance*: but when

launch was formed from it, *launce*

was the common orthography of

that word also; and *au* seems the proper representative of the open *a* in other instances of the same kind, as *baunch*, *paunch*; the etymology of which equally demands the single *a*: either these should be altered also, or *launch* and *staunch* left in their old form. *Branch* and *blanch* seem to plead for *lanch*, &c.

To lease, in the sense of *to glean*. The form of this verb is the same as *to lease*, in the sense of *to let by lease*; and its participle *leasing* is the same not only as the participle of that verb, but also as the substantive *leasing*, which is sometimes used for *lying*. Its etymology (*lesen*, Dutch) supplies a commodious distinction, which ought not to be overlooked: we should write *to lese* or *leese*, in the sense of *to glean*. From the same original there was once a word of similar form, now obsolete, *to lease*, meaning *to lose*.

Leger, not *ledger*; but, according to that form, the *e* in the first syllable would

would regularly be long, *lē-ger*. See page 99. In the sense of an *account-book*, its orthography is settled, by long custom, to *ledger*: in any other sense it is perfectly obsolete, so that no advantage can arise from altering the spelling. Old writers have written it *leiger*, *leid-ger*, or *legier*. As a further confirmation of *ledger*, we have a *ledge* derived from the same Dutch word which is the original of *ledger*, namely, *leggen*, to *lie*.

Leven, more proper than *leaven*: *le-vain*, French.

Lickerish, not *liquorish*, because derived from the Saxon *liceþa*, a *glutton*.

Lie, a falsehood, and *to lie*, to utter a falsehood.—Ben Jonson says, “We usually difference *to lye*, or feign, “from to *to lie along*, by the use “of the *y**.” This distinction has very commonly been made, and seems an useful one: it is not adopted in the Dictionary. So also

* *English Grammar*, under the letter *y*.

to dye, to stain, might be distinguished from *to die*, to cease to live; and perhaps ought to be, for it seems almost allowable to derive the former from δύνω, which sometimes means *to dip* or *plunge*. Without this alteration, there are five different words of the same form: *to die*, to stain; *to die*, morior; *a die*, a colour; *a die*, the singular of dice; and *a die* for making the impression of coins.

Lily for *lilly*. See *Fagot*.

Linen for *linnen*. See *Fagot*.—Consistently with this orthography, *linnet* should be written *linet*, being derived from the French *linotte*: yet it stands *linnet* in the Dictionary.

Lodestar and *lodestone*, more properly than *loadstar* and *loadstone*, because from lædan, Saxon, *to lead*; i. e. leading star, or leading stone.

Loath, not *lotb*. Almost all the citations subjoined to this word contradict the former orthography; yet it is certainly preferable, for the sake of preserving

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preserving the analogy between it and *to loathe*, unless it be thought better to write that word *lothe*. The original *lað*, Saxon, leaves this matter uncertain.

Meager for *meagre*. The etymology, *maigre*, authorizes the usual spelling: add to this, that *-ger*, with the *g* hard, is an irregularity. See *Auger* above. These things considered, it will perhaps be thought best to leave the orthography untouched, *meagre*.

Mash (of a net) is recommended as preferable to *mesb*, both on account of the etymology and of the sound. It is derived from *macbe*, old French.

Misspel for *misspell*, rightly, according to the customs of our compositions.

Mistle more proper than *misle* or *mizze*, because probably derived from *mist*.

Mistletoe, not *misselto*, &c. derived from *myrteltan*, Saxon; or from the Danish

Danish *mistel*, bird-lime, and *tan*, a twig.

Modillon, not *modillion* : but the sound of the *i* being heard in the termination of the word, ought to be written; for to imply that letter in *ll*, is not an English but a French custom.

Murther is said to be, according to the etymology, a more proper spelling than *murder*; but the latter is received into the Dictionary upon the authority of custom: *moþer*, Saxon. The Saxon *þ* was the representative of the soft *th*. Page 132.

Naught, not *nought*, in the sense of *nothing*; being properly *ne aught*, *not any thing*. “But a custom has irreversibly prevailed, of using *naught* for *bad*, and *nought* for *nothing*.”

J^N.—This custom originated in the desire of distinguishing, injudiciously conducted. There is indeed no real ground for a distinction; the word *naught*, in the sense of *wicked*, being only a figurative signification

signification of *naught, nothing*; meaning *worthless* or *nothing worth*, *nothing* in point of value or goodness. Thus, in Latin, *homo nihili* signifies a *good-for-nothing fellow*: so *ἡδανός*, in Greek, for *ἔτινος*, by the insertion of the particle *δα*. *Nequam* is another instance of the same kind, meaning originally *useless*; it is made from *nequicquam* by dropping a syllable, as *nolo* from *non volo*: *homo nequam* is therefore *one who exists in vain*. *Varro de Ling. Lat.*—To which word *frugi* is opposed, meaning originally *useful*; one “*unde frugem possis habere, sive quo frui queas.*” *Donat. in Ter. Eun.*—So bad a character is it, in ages of simplicity and industry, to be of no use in society; like Homer’s *Margites*,

Τὸν δ’ ἔτ’ ἄρ’ σκαπτήρα θεοὶ θέσαν, ἔτ’
ἀροτῆρα

“Οὐτ’ ἄλλως τι σοφόν. ———

This analogy might be pursued further.

Nuisance,

Nuisance, not *nusance*, on account of the etymology.

Opake, not *opaque*. See page 119.

Oraison for *orison*, on the authority of Shakspeare, Dryden, and the etymology. But a word with a diphthong in the middle, short and unaccented, as those authors use it, is very irregular :

Stay, let us hear the *braisons* he makes.

SHAKSP.

An active life long *braisons* forbids.

DRYD.

If ever this orthography be adopted, it ought to be when the middle syllable is accented and made long, as in Dyer's verses, quoted page 178.

Outrageous, not *outragious*.

Packet, not *pacquet*. See *Checker*.

Palette, a painter's board, not *pallet*, for distinction's sake; as *pallet* often occurs in our poets in the sense of a small or mean bed. The former

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is derived from *palette*, the latter from *paillet*.

Panel, not *pannel*; but see *Fagot*.—*Pannel* is admitted into the Dictionary, in the sense of a kind of saddle.

Pancy for *panfy*, the flower sometimes called *love and idleness* *, &c. “corrupted, I suppose, from *panacey*, *panacea*.” Johnson.—This etymology is wrong, and seems indeed to have owed its admission to a casual failure of memory; for the author appears to have known the true origin of the word when he wrote his notes on Shakspeare. Ophelia says, “and there’s *panfies*,

* Or *love in idleness*. So Shakspeare calls it in *Midsummer Night’s Dream*:

Yet mark’d I where the bolt of Cupid fell:
It fell upon a little western flower,
Before milk-white, now purple with love’s
wound;
And maidens call it *love in idleness*.

A& II. Sc. ii.

Its names are numberless. See the notes on that passage in the edition of Johnson and Steevens.

and

and that's for *thoughts*:" the note on which is, "*Pansies* is for thoughts, because of its name *pensées*." It is indeed possible that he might suppose Shakspeare to quibble on the similitude of the words, without recollecting that *pensée* is the legitimate French name for the herb *. "*Pensée, ou herbe de la Trinité, viola tricolor, espece de vio-*

* For which Minshew gives a curious reason: "*Pensée, à penser, i. e. cogitare, quòd herba hæc conveniat illis qui sunt cogitabundi.*" But this singular virtue of assisting contemplation, does not arise immediately from the nature of the herb: it first *eases the heart*, whence it is called, among other names, *hearts-ease*; and having thus removed that which is most likely to disturb the mind in its reflections, may be said eventually to aid the thoughts. It is called *hearts-ease*, says the same author, "*quoniam flores hujus herbæ auferunt tristitias et angores, quando decoctio eorum in vino bibitur, quandove comeduntur in cibis vel conservis.*" He gives a similar reason for its Latin name, *jacea*; which may indeed be right, for that name was given in barbarous times. Old Gerard calls the herb *live in idleness*: but I was disappointed in not finding in him more legends of its contemplative and antimelancholic qualities.

lette inodore, qu'on cultive dans les jardins pour la beauté de sa fleur, dont chaque feuille est de trois couleurs, pourpre ou bleu, jaune, et blanc." *Bomare*.—There are, besides the three principal colours, delicate pencillings of black in the central parts. It probably obtained the name of *pensée*, *thought* or *fancy*, from its fanciful appearance; the same circumstance which induced Milton to call it,

— The pansy *freakt* with jet.

Lycidas.

that is, *fancifully touched* with black *.

Perch and *pearcb* are both admitted, as well in the sense of a pole, as for the name of a fish. It is usual to spell the fish *pearcb*, and the other

* Among the few oversights in the great work which this list is meant to illustrate, is that of attributing the introduction of the verb *to freak*, with some degree of censure, to Thomson. It is peculiarly beautiful in Milton's application.

X

percb,

perch, as also the verb *to perch*; and the distinction, though not warranted by etymology, seems convenient.

Plaster, not *plaister*: *plastre*, French.

Phrensy, not *frenzy*: *phrénésie*, French.

Plum, not *plumb*. The *b* is not in the original words.

Poltron and *ponton*. These words are usually written with *oo* in the last syllable, and their sound requires it.

Pommel, not *pummel*. Here the Dr. has rightly admitted the *mm*, according to what is said in *fagot*, though there is only one *m* in the original, *pomeau*.

Potato, not *potatoe*, apparently because the *e* is without effect; but it often is so, and we have many words terminated in *oe*. The propriety cannot so easily be determined; for who shall attempt to fix the orthography of the native Americans? Custom with us is strongly for the *oe*. We are told that the original word is *batatas*; and the French,

French, who borrowed it from the same quarter, certainly call it *batatte*, as well as *patatte*.

To practise, verb; *practice*, subst.; rightly distinguished *: as are also;

To prophesy, and *prophecy*, subst.

Ransome for *ransom*. I know not why the *e* is added. Etymology does not lead us to it, and custom is invariably against it: and the *o* will take the sound of *u* as readily before *m* alone, as before *-me*; witness *transom*, *custom*, *besom*, *blossom*, &c. And see the list at p. 32.

Rarify, not *rarefy*. This is a mistake; the original is *rarefio*, from *rare*, not *rarus*, and *fio*. Lucretius has used it more than once:

Ac rarefactum detracto sanguine venis.

iii. 443.

Nec rarefieri, &c. —

i. 649.

* There is one inconvenience in this mode of distinguishing them, namely, that they are pronounced alike, which *advice* and *advise* are not. This dissimilarity, in cases so allied, is very faulty, and may lead to error.

and, by a *tmefis*, he divides *rarefacio* into two words :

— *Rarèque facit lateramina vasis.*

vi. 232.

The French word also is *rarefier*.

Rafe and *raze*, for distinction's sake ; the former in the sense of *to strike slightly*, the latter in that of *to destroy totally*.

Reek for *rick*, properly.

Rencounter, not *recounter* : *rencontre*, Fr.

Relick, not *relique*. See *Checker*.

Resource and *ressource* are both admitted.

Riband.—See *Fagot*.—It is also written *ribon*, or *ribbon*. I think there is not any such word as *rubande* ; if so, we ought to prefer *ribbon*, as nearer to *ruban* ; unless we derive it, with Minshew, from *re-bind*.

Risk for *risque*. This seems to be pretty well established.

Rodomontade, not *rhodemontade* ; because from *Rodomonte*, a boastful character in Ariosto's *Orlando Furioso*.

Sachel

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Sachel for *satchel*. The *t* is necessary to shorten the *a*. See page 94.

Saltcellar, not *saltfeller*.

Scenary, for *scenery*. But the latter is established by custom; and *-ery* is a more common derivative termination, considered as one merely English, and not influenced by the etymology, than *-ary* *. There are, however, some great names to support *scenary*; namely, Addison, Pope, and Dryden.

To seeth, not *seethe*. This is wrong. See page 132.

Sentry, not *centry*, because from *sentinel*.

Sergeant, not *serjeant*. The latter is the prevalent mode of spelling the word, but is certainly erroneous; the original word being *sergent*, French.

To shear, not *to sheer*; and *shears*, not *sheers*; from its etymology, and also for this reason: "*sheer* cannot analogically form *shore* or *sporn*." The adjective *sheer*, and the ad-

* As *binary*, *plenary*, &c. derived from *binarius*, &c.

verb, both which Milton has used, are properly written with *ee*.

Shily and *shiness*; though we have in the Dictionary *dryly* and *dryness*. It is desirable that uniformity should be established in this particular. The true rule is this: "*Words ending with y, preceded by a consonant, if they assume an additional syllable, change y into i.*" The exceptions to it are, 1. When the additional syllable begins with *i*. 2. When the original word is a monosyllable * (see p. 40.); for, as was observed on another occasion, when a single letter forms a fourth or fifth part of a whole word, the eye is not easily reconciled to the loss, nor consequently to the change of it (see p. 92.). We should therefore write *shily* and *shyness*.

Show, not *shew*: *schowen*, Dutch. The pronunciation also demands this orthography. *Shew* is not inserted.

* Yet before *-ed* even monosyllables change *y* into *i*, as *dried*.

To *shrugg* with *gg*, and a *shrug* with *g* only. This may perhaps be found a convenient distinction : but I do not know that it has yet been adopted.

Shittlecock and *shuttlecock* are both admitted. A *cock* (from its feathers) agitated like a *shuttle*, is surely the most probable derivation.

Sithe, not *scythe*. It has sometimes been written *scitbe* and *sytbe*. The original Saxon word is *riðe*. "I have chosen the orthography which is at once the most simple and most agreeable to etymology." Johnson. —Nevertheless *scythe* prevails.

Sillabub, not *syllabub*. Its etymology is very doubtful.

Skeptick and *skirrbus*, for *sceptick* and *scirrbus*, to prevent the hardening of *c* before *e* and *i*. Upon the same principle we ought to write also *skiamachy*. See p. 90. — *Sceptic*, however, stands its ground. Some write *schirrbus*, though improperly, if the etymology be considered.

sidered. In the new edition of Chambers's *Cyclopædia*, it is inserted SCIRRHUS.

Skonce and *skreen*, for *sconce* and *screen*: these words are inserted both ways. The latter forms are established; and there appears no adequate reason for wishing that they should be changed.

Skull, the bone that incloses the brain, not *scull*, because there is an Islandic word, of the same signification, written *skiola* or *skola*. *Scull* or *sculler*, a kind of boat, is written in the Dictionary with *c*, for the sake of distinction merely, for *skiola*, in Islandic, means a vessel also. See these words in the Dictionary. *Scull* is still generally written.

Sled, not *sledge*, in the sense of a low carriage without wheels; being from *slæd*, Danish, or *sledde*, Dutch.

Sledge, a large heavy hammer, as it is usual to write it: *pleeg*, Saxon; or *sleggia*, Islandic.

Sleight,

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Sleight, in the sense of *trick*, *dexterity*, or *artifice*, not *slight*.

To smirk and *to smirk* are both admitted : but the former is nearer to the etymology.

*Snap*sack for *knap*sack. It is a Swedish word. "*Knap*sack is more common." Johnson.

Soder rather than *folder* : *fouder*, French ; *soldare*, Italian. I think it is sometimes pronounced as if written *soder* ; but more frequently like *sawder* or *sauder*. See pp. 31. and 111.

Sole, a kind of sea-fish. It is usual to distinguish this from *sole*, the flat part of the foot, &c. by writing it *soal*. This, however, is improper ; it was originally called *solea* from its shape, resembling the sole of a shoe or sandal.

Solicit, not *sollicit* : but this depends entirely upon the orthography of the Latin word *sollicito* or *sollicito*, a matter as much contested as any thing of the kind perhaps ever was. See Vossius, in his *Etymologico*

logicon Ling. Lat. — Heineccii *Fundamenta Stili cultioris*, par. i. cap. i. § 11. — Our pronunciation does not decide the point for us.

Solan, *soland*, or *solund* goose. It is doubtful which is right.

Sponge, not *spunge*: *spongia*, Latin; *eponge*, and formerly *esponge*, Fr. in which language is also *spongieux*, without the initial *e*. Our pronunciation, however, is invariably *spunge*.

Sprite, more proper than *spright*, being a contraction of *spirit*. *Spright* has certainly prevailed a good deal; but *spritely* is not unusual.

Stanch, not *staunch*. See *Lanch*.

Straight, not crooked; from *strack*, old Dutch.

Strait, narrow: *estroit*, old French. The substantive *a strait*, being derived from this, must be also thus written. In this sense *streight* has often been written by the greatest authors, but that practice has no authority from etymology.

To strew and *to strow* : the latter of these is preferred by Dr. Johnson "as being that which reconciles etymology with pronunciation." The etymology he means is *stróer*, Danish. Some of the etymologies point to *straw*, which was adopted in several instances by our translators of the Bible. Perhaps *strew* was originally the preterit of *strow*, as *threw* is of *throw*, &c.

Style, not *stile*. This depends, like *solicit*, on the orthography of the Latin word from which it is derived. Those who deduce *stylus* from *σῦλος*, a column, write it with *y*; those who derive it from *σίζω*, to prick, write it with *i*. Of this number are Vossius and Heineccius above quoted. *Stile* is right undoubtedly in the sense of a stepping-rail in an enclosure.

Subtile and *subtle*. The former is most used in the three first senses given in the Dictionary; the latter in the sense of *sly*, *cunning*, &c.

To

To summon, verb; *a summons*, substantive.

The latter is one of the few instances of a singular substantive with a plural form. The verb also is rightly distinguished: no careful speaker says *to summons*, instead of *to summon*.

Sward, originally *the skin of bacon*; metaphorically, *the covering of the surface of the earth*. Thus *green sward*, written and spoken erroneously *green sword*; also *swerd*, *swart*, and *swarth*. It is a Swedish word. Milton has it *sord*:

I' th' midst an altar as the landmark stood,
Rustic, of grassy *sord*. —

Par. Lost, xi. 432.

Toupet. This is conformable to the etymology: but *toupee* is sometimes written; and any thing is preferable to a word so totally remote from English rules as *toupet*, since it is invariably spoken according to the other spelling.

Trevet, not *trivet*, being from *ѡпиеѡет*, Saxon: quasi, *three feet*.

Troll,

Troll, not *troul*, to roll round; from *trol-len*, Dutch.

Truffle. Our pronounciation requires that one of the *f*'s should be omitted; for it is invariably spoken *tru-fle*, not *truf-fle*. The French word is *truffe*.

Vail for *veil*. The latter, however, is not excluded. *To vail the bonnet* was formerly a current phrase for *to pull off the hat* *, from a French phrase, *avalier le bonnet*. In this and similar senses, all of which are now obsolete, it is proper to write it *vail*, and it stands so in the Dictionary; but in the case of *to veil*, meaning *to cover*, the author seems to yield his opinion to the authority of custom.

Villany, and *villanize*, without the *ai* which is in *villain*: but as long as we preserve the orthography of

* Thus Fairfax:

This said, the virgin 'gan *her bever vail*.

Tasso, II. stanz. 48.

the

the latter word, the others, in my opinion, should not be altered.

Vifor, not *vizor*: *vifere*, French. It was formerly not unfrequently written *vizard*.

Vizier, not *visier*, being in the Turkish, *wazir*.

Wagon for *waggon*. The etymologies do indeed point to *wagon*: but custom, supported by the principles of our language, determines that it should be *waggon*. See *Fagot*.

Welsh, not *Welch*. This word, as well as other *gentile* nouns, is excluded from the Dictionary; but the opinion of the author concerning it, is shown by those places in which he refers to the language of that people for etymology: as in *cuckoo*, *hoiden*, &c. I differ from him in it, because I observe that *ch* is usual in such nouns, whenever a consonant immediately precedes the final letters, as in *Dutch*, *French*, *Scotch*: *sh* is always preceded by an *i*, as *English*, *Irish*, *Scottish*, *Spanish*, &c.
Nor

Nor is the form of *lch* repugnant to the usage of our language, for we have several words so terminated, as *filch*, *mitch*, &c. : I should therefore write *Welch*.

Wesand, the windpipe. This word, which is not a very common one, has been written variously, as *wezand*, *weasand*, *weazon*, *wesil*; but *wesand* is thought to approach the nearest to the etymology, which is *paren*, Saxon. It is evident, by the references at *wesil* and *wezand*, that the author meant to insert it, as he has done, *wesand*; but though the word be so printed, yet, by mistake, it stands in the alphabetical arrangement as if it were spelt *weasand*; and a person who should look for it in the proper place of *wesand*, would be apt to suppose it wholly omitted.

Wether, a castrated sheep, not *weather*, being from *peðen*, Saxon, or *weder*, Dutch. It has been too common to mispel it *weather*.

Widgeon:

Widgeon: yet *pigeon* is inserted without the *d*. It is to be wished that uniformity could be obtained in words which so strongly resemble each other. *Pidgeon* and *widgeon* are preferable, for the same reason as *ledger*.

Wiry is proposed instead of *wiery*, and it is certainly right. No person hesitates to write *miry* or *spiry*, from *mire* and *spire*. *Firy* ought also to be written upon the same principle: or perhaps it would be better to spell all these words with *ey*; *wirey*, *firey*, *miry*, &c. This orthography would point more evidently to the primitive words. Whatever rule be adopted for one of these adjectives, ought undoubtedly to be extended to all the rest.

Wishful and *wistful*. These words should be carefully distinguished; the former means *longing*, the latter *attentive*. See the Dictionary.

Wizard: this has often been written *wizzard*, which the sound demands;

mands; but the etymology points to *wisard*, in which form it is used by Milton * and Spenser. *Disard*, a word of the same form, is admitted into the Dictionary on the authority of Skinner and Junius. Johnson says of *wizard*, "that it had probably, at first, a laudable meaning." This may be proved from Spenser, who, speaking of the Sun, says,

Whose nature yet so much is marvelled
Of mortal wits, that it doth much amaze
The greatest *wisards* which thereon do
gaze.

Hymn on Heavenly Beauty, l. 166.

Here *wisard* clearly means a *wise person*.

Wo, not *woe*. The latter orthography prevails, and probably will continue to do so. To remove the *e* is to take away a third part of the word; and being accustomed to see other words of the same kind written with *e*, as *foe*, *doe*, *toe*, we are

* See *Comus*, 571.

the more tenacious of that letter here.

Wrack and *wreck* are both admitted; the former being most conformable to etymology, the latter to usage.

"The poets use *wrack* or *wreck* indifferently, as rhyme requires."

This is true of the older poets; but it must be a bold poet who would now venture to write *wrack* for *wreck*.

Yest, the froth of fermenting beer, not *yeast*, being derived from *ȝert*, Saxon. This word, like *wesand*, is misplaced in the Dictionary; it stands as it would do if written *yeast*, not in its true place after *yes*.

Yew, not *eugh*. The latter orthography was used by Dryden, but has now been long disused.

Yelk, not *yolk*, of an egg; being derived, on account of its colour, from the same original as the word *yellow*.

It probably will be observed, that in some instances I have used an orthography

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phy different from that which I recommend. The reason is, that I do not think myself at liberty to depart from the established practice, till authorized by the approbation of the public.

C H A P. IV.

Ancient or peculiar Accentuation.

IN the perusal of our best poets, we often meet with words accented in a manner not familiar to us, in a way which was usual in their time, but since has grown into disuse. To collect these instances may be useful, and is in some measure curious; but to exhibit a complete view of the subject, would require an attentive reading of their works, with this purpose constantly in view. I can offer only the result of a few occasional memorandums; but why should even that be withheld? Future observation may enable me, or perhaps some other person, to extend this list far beyond its present limits. I have not regarded the practice of poets elder than Spenser: Chaucer
and

and his contemporaries wrote rather a different language, than a modification of the same; so very remote are their words, in various respects, from those which are now in use. An exact display of the accentuation of those times also, would deserve the attention of every lover of English literature, but does not belong, in any degree, to this undertaking.

To render such an attempt perfect, it would be required that we should show what writers first employed the modern accentuation. But this degree of accuracy cannot easily be attained. Nothing would so much assist a work of this nature, and indeed some other branches of criticism, as the publication of verbal indexes to our best poets; such as that of Seberus to the works of Homer, and those inserted in the Delphin classics, only not extended so much to trifling words. It would be a work of little more than mere labour, to be paid for by rule and measure, like other mechanical jobs; and would hardly require any higher qualifications than those which, according to Dogberry,

"*come by nature*," reading and writing : but it would answer, I should imagine, both to the publisher and to the public. I know not of any thing of the kind at present in English, except the Index to *Paradise Lost*, in the edition of Bishop *Newton*.

Academy :

Our court shall be a little *academy*.

SHAKSP. *Love's Labour Lost*.

☞ Here Dr. Johnson appears to have been misled by the current opinion concerning the nature of the English accent ; for he says of this word, that it was, " anciently and properly accented on the first syllable, but now frequently on the second."

Acceptable.

So fit, so *acceptable*, so divine."

Par. Lost, x. 139.

Said he, with one thrice *acceptable* stroke.

Ib. 855.

☞ There are two reasons against accenting this word thus ; its derivation from *accept*, and the concurrence of *pt*. But I suspect that the authority of Milton, and the tendency of fashion, will still overbear these considerations. It ought therefore to have been inserted in page 190, and to have been omitted here. The reader will pardon this little inaccuracy.

Adverse,

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Adverse, frequently; as,

Useful of hurtful, prosperous of *adverse*.

Par. Lost, ii. 259.

— In prosperous days

They swarm, but in *adverse* withdraw their head.

Samf. Ag. v. 192.

Darkling they join *adverse*, and shock unseen.

DRYDEN.

But not constantly; as,

With *adverse* blast up turns them from the south.

Par. Lost, x. 701.

And twice by *adverse* winds, from England's
bank.

SHAKSPEARE.

He speak against me on the *adverse* side.

SHAKSPEARE.

Shakspeare is constant, I believe, in using it with
the regular and modern accent.

Advertise:

Wherein he might the King his Lord *advertise*.

SHAKSPEARE.

As I by friends am well *advertised*.

SHAKSPEARE.

To one that can my part in him *advertise*.

Id. Measure for Measure.

— As I was then

Advertising, and holy to your business.

Id. Ib.

Y 4

Hence

Hence *advertisement* is the ancient accentuation :

My griefs are louder than *advertisement*.

SHAKSP. *Much Ado*.

Alway. Spenser has so accented this word :

And with chaste heart do honour him *alway*.

Colin Clout, l. 888.

Ambassage.

Before his throne as on *ambassage* sent.

SPENSER, *Moth. Hub.* 472.

Antique. "This was formerly," says Johnson, "pronounced according to the English analogy, with the accent on the first syllable." He gives these examples :

That old and *antique* song we heard last night.

SHAKSP.

Such truth in love as th' *antique* world did know.

WALLER.

Antic, which is made from it, has preserved the original accent.—The following passage has *antique* in the sense of *antic* :

What fashion'd hats, or ruffs, or suits next year,
Our giddy-headed *antique* youth will wear."

DONNE,

Apóstolic;

Or where did I at sure tradition strike,
Provided it were still *apóstolic*.

DRYD. *Hind and Panth.*

Again ;

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Again :

————— In vain, alas, you seek
Th' ambitious title of *apôstolic*.

DRYD. *Hind and Panth.*

✱ Many divines, in reading the Nicene Creed, say,
“ one *catholic* and *apôstolic* church.” This is
wrong ; for, besides the ill effect of the jingle of
the similar terminations so accented, it is not ad-
viseable to break unnecessarily into the analogy of
the words in *-ic*. *Catholic* is indeed an allowed
exception, but *apostolic* is not ; and many who
read it *apôstolic* in that place, call it *apôstolic* when
it occurs elsewhere.

Artisan. Johnson gives this as the regu-
lar accentuation. This accentuation
is now obsolete. But the lines he
quotes certainly prove that it former-
ly prevailed :

Best and happiest *artisan*,

Best of painters, if you can, &c.

Guardian.

Aspect. This was undoubtedly the an-
cient accent :

Sham'd their *aspects* with store of childish drops.

SHAKSP. *Rich. III.*

Whose sole *aspect* he counts felicity.

SPENS. *Hymn in Honour of Love*, l. 217.

His words here ended, but his meek *aspect*.

Par. Lost, iii. 266.

Heaven

Heaven then would seem thy image, and reflect
Those sable vestments, and that bright aspect.

WALLER, to the Countess of Carlisle in
Mourning, line 4.

In Dryden's time the accent had
changed its place :

Yet had his aspect nothing of severe.

DRYDEN,
Attribute, verb :

With glory *attributed* to the high
Creator.

Par. Lost, viii. 12.

The swiftness of those circles *attribute*,
Tho' numberless, to his omnipotence.

Ib. 107.

To teach thee that God *attributes* to place

No sanctity *.

Ib. xi. 836.

Blasphemous. This accentuation is not
peculiar to Milton :

O argument *blasphemous*, false, and proud !

Par. Lost, v. 809.

Spenser has it also :

And therein shut up his *blasphemous* tongue.

Faery Queen, vi. 12. stanz. 54.

So also *blasphemy* :

And altars fouled, and *blasphemy* spoke.

Ib. stanz. 25.

* Yet Spenser has *attribute*. *Faery Queen*, ii. 1.
stanz. 33.

Yet

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Yet he has *bláspberry* also :

And curst, and ban'd, and *bláspemies* forth threw.

Faery Queen, v. 11. stanz. 12.

Brigad for *brigade* :

—— Thither, wing'd with speed,

A numerous *brigad* hasten'd. ——

Par. Lost, i. 674.

With rapid wheels, or fronted *brigads* form.

Ib. ii. 532.

So also Philips :

Here the Bavarian duke his *brigads* leads.

Captive, the verb :

Then, when as Guyon Furor had *captiv'd*.

Faery Queen, ii. 4. stanz. 16.

But the *captiv'd* Acrasia he sent.

Ib. iii. 1. stanz. 2.

Who held *captived* Israel's fairest daughter.

FAIRF. *Tasso*, i. stanz. 81.

Free was Arminia, but *captiv'd* her heart.

FAIRF. *Tasso*, xix. 95.

Betray'd, *captiv'd*, and both my eyes put out.

Samsf. Agon. l. 33.

But the accent had been changed when

Dryden wrote :

Beauty, which *cáptives* all things, set me free.

☞ The adjective *cáptive* was always accented on the penultima. See Milton, *Par. Lost*, i. 458. *Samsf.*

Agon.

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Agon. 335.—It is rather remarkable that the verb *to captive* does not once occur in the *Paradise Lost*.

Carbuncle. Milton seems once to have accented this word thus :

If stone, *carbuncle* most or chrysolite.

Par. Lost, iii. 596.

But this is contrary to his own practice elsewhere, and to the usage of the times preceding him. Shakspeare gives it the regular accent :

A *carbuncle* entire, as big as thou art.

Charáctēr, the verb :

Who art the table wherein all my thoughts
Are visibly *charáctēr'd* and engrav'd.

SHAKSP. *Two Gent. of Ver.*

— Unmoulding reason's mintage
Charáctēr'd in the face. —

Comus, l. 530.

Yet Shakspeare has it also *cháraçter* :

And in their barks my thoughts I'll *cháraçter*.

The substantive *character* is accented by Shakspeare, &c. regularly ; but Spenser has used it like the verb :

And writing strange *characters* on the ground.

Faery Queen, iii. 3. stanz. 14.

The

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☞ The vulgar, who are more tenacious of old modes of speech than persons in higher life, still talk of a good *charácter*.

Charácterless, and
Charácterery, borrowed their accent from that which originally belonged to *character* :

And mighty states *charácterless* are grated
To dusty nothing. —————

SHAKSPEARE.

Fairies use flowers for their *charácterery*.

Id. *Merry Wives of Windsor*.

Chástise :

And *chástise* with the valour of my tongue
All that impedes thee. —————

SHAKSPEARE.

Young prince, thy valour (thus he 'gan to preach)
Can *chástise* all that do thee wrong, at ease.

FAIRFAX, *Tasso*, v. stanz. 45.

☞ It has already been observed, that *chástisement* owes its accentuation to this.

Circumscribe :

From whence he *circumscribed* with his sword,
And brought to yoke, the enemies of Rome.

SHAKSP. *Titus Andron*.

Collégue, both substantive and verb :

Easy it might be seen that I intend
Mercy, *collégue* with justice, sending thee.

Par. Lost, x. 59.

Collégued

Collégued with this dream of his advantage.

SHAKSP. *Hamlet*.

Commérce, both substantive and verb :

Peaceful *commérce* from dividable shores.

Id. *Troilus and Cress.*

But how instructed in each other's mind,
Or what *commérce* can men with monsters find ?

WALLER, *Battle of Sum.* l. c. iii.

Instructed ships shall sail to quick *commérce*.

DRYDEN, *Ann. Mir.* stanza. 163.

With even step, and musing gait,
And looks *commérce*ing with the skies,
Thy rapt soul sitting in thine eyes.

Il Penseroso, l. 38.

Comrade. This accentuation was anciently used, but not constantly :

The nimble-footed madcap, prince of Wales,
And his *comrades*, that daft the world aside,
And bid it pass. —

SHAKSP. I *Henry IV.* act iv.

Among the slaves and asses, thy *comrades*.

Samf. Agon. 1162.

Shakspeare has also used it with the modern accent :

To be a *cómrade* with the wolf and owl.

King Lear.

Cóncave,

Concave : ———

To hear the replication of your sounds
Made in his *concave* shores. ———

SHAKSP. *Julius Cæsar*.

At which the universal host sent up

A shout, that tore hell's *concave*. ———

Par. Lost, i. 542.

Confine, substantive :

Nature in you stands on the very verge
Of her *confins*. ———

SHAKSP. *King Lear*.

Should, in their own *confines*, with forked head

Have their round haunches gor'd. ———

Id. As you like it.

But it admitted also the other accent :

Here in these *confines* slyly have I lurk'd.

Id. Richard III.

☞ Dryden has used to *confine*, meaning to border upon,
with the accent on the last :

———— There stands a place

Confining on all three. ———

But this is not right. See the observation in
page 200.

Confuse :

———— Thus roving on

In *confus'd* march forlorn th' advent'rous bands.

Par. Lost, ii. 615.

The

He,

He, like Amphion, makes those quarries leap
Into fair figures, from a *confus'd* heap.

WALLER, *Verses on repairing St. Paul's.*

The same line, and the same simile, almost verbatim, is inserted by him again in the verses at *Penshurst*. Neither he nor Milton are constant to this accentuation.

Conjure, in the sense of *to enjoin solemnly* :

O prince, I *conjure* thee, as thou believ'st
There is another comfort than this world.

SHAKSP. *Measure for Measure.*

Shakspeare has also used the word
with the proper accent.

Conquest :

———— Nought to the world denying
This simple trophy of her great *conquest*.

SPENS. *Colin Clout*, l. 950.

Consort, substantive :

What say'st thou, wilt thou be of our *consort* ?

SHAKSP. *Two Gent. of Ver.*

———— In one *consort* there sat
Cruel revenge, and rancorous despite.

SPENSER, *Faery Queen.*

Male he created thee, but thy *consort*
Female for race. ———

Par. Lost, vii. 529.

The

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☞ The accent was apparently upon the change in the time of Milton. The above is the only instance throughout the *Paradise Lost*, in which he has placed the accent on the last syllable.

Consult, substantive. This word is not now used. While it continued in use, it was sometimes accented like the verb, and sometimes as a noun :

———— After short silence then,
And summons read, the great *consult* began.

Par. Lost, i. l. ult.

And all their grave *consults* dissolv'd in smoke.

DRYDEN, *Fables*.

A *consult* of coquets below,
Was call'd to rig him out a beau.

SWIFT.

Contést, substantive :

Not likely to part hence without *contést*.

Par. Lost, iv. 872.

This only hope relieves me, that the strife
With me hath end ; all the *contést* is now
'Twixt God and Dagon. ———

Sams. Agon. 460.

Tho' this of old no less *contést* did move,
Than when for Homer's birth seven cities strove.
DENHAM, *Cooper's Hill*, l. 69.

Z

Contráct,

Contráct, substantive :

This is the hand which with a vow'd *contráct*
Was fast belock'd in thine.

SHAKSP. *Measure for Measure*.

I did : and his *contráct* with lady Lucy ;
And his *contráct* by deputy in France.

Id. *Rich. III.*

Dr. Johnson has accented this word on the last syllable, and has subjoined this remark, "anciently accented *on the first*." It is evident that the whole article should be reversed. The word should stand with the accent on the first ; and the remark should be, "anciently accented *on the last*."

Contráry. This word was sometimes, but not uniformly, thus accented by our ancestors :

And with *contráry* forces to conspire.

SPENS. *Hymn to Love*, l. 80.

The following passage is very remarkable :

She turned her *contráry* to the sunne ;
Thrise she her turn'd *contráry*, and return'd
All *contrary*. —

Id. *Faery Queen*, iii. 2, 51.

Fame, if not double-fac'd, is double-mouth'd,
And with *contráry* blast proclaims most deeds.

Sams. Agon. 971.

As

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As being the *contrary* to his high will
Whom we resist. ———

Par. Lost, i. 161.

The king's attorney on the *contrary*.

SHAKSP. *Hen. VIII.*

'Tis pity love should be so *contrary*.

Id. Two Gent. of Ver.

One author seems to have intended to distinguish the substantive *contrary* from the adjective by the accentuation; for he thus uses them in two lines immediately joined:

But what can be *contrary* to the mind,
Which holds all *contraries* in concord still.

DAVIES.

✧ I do not recollect any instance in which the substantive has the accent on the penultima, though I know several where it is regularly placed; as,

I' th' commonwealth, I would by *contraries*
Execute all things. ———

SHAKSP. *Tempest*.

Contribute:

Only to shine, yet scarce to *contribute*
Each orb a glimpse of light.

Par. Lost, viii. 155.

✧ This is analogous to the accentuation of *attribute* before noticed. The learned editor of Milton considers both words as accented on the last; but

Z. 2

I have

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I have no doubt that the poet meant them to be accented on the first.

Contrite anciently admitted the accent on either syllable :

And on it have bestow'd more *contrite* tears,
Than from it issued forced drops of blood.

SHAKSP. *Rich. III.*

He sorrows now, repents, and prays *contrite*.

Par. Lost, xi. 90.

Convérse, substantive :

How have I then with whom to hold *convérse* ?

Ib. viii. 408.

How can I live without thee ? how forego
Thy sweet *convérse*, and love so dearly join'd ?

Ib. ix. 909.

Till oft *convérse* with heavenly habitants
Begin to cast a beam on th' outward shape.

Comus, 459.

Such was the sweet *convérse* 'twixt her and you,
As that she holds with her associates now.

WALLER, *On the Death of Lady Richmond*.

Pope took advantage of the fluctuation of the accent in his time, and employed the word both ways :

Gen'rous *convérse*, a soul exempt from pride.

Also,

Form'd by thy *convérse* happily to steer,
From grave to gay, from lively to severe.

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Convex :

Our prison strong, this huge *convex* of fire
Outrageous to devour.

Par. Lost, ii. 434.

In circuit to the uttermost *convex*
Of this great round.

Ib. vii. 266.

Convoy, verb and substantive :

Itself instinct with spirit, but *convoy'd*
By four cherubic shapes.

Ib. vi. 752.

I shoot from Heaven to give him safe *convoy*.

Comus, 81.

But I am not clear that this accentuation is not peculiar to Milton. Undoubtedly Shakspeare has used it otherwise :

——— Sister, as the winds give benefit,
And *convoy* is assistant, do not sleep.

Critique. So lately as when Pope wrote, this word was not distinguished by the accent from *critic* :

But you with pleasure own your errors past,
And make each day a *critique* on the last.

Essay on Criticism, l. 570.

Also,

Not that my quill to *critiques* was confin'd.

☞ Johnson does not even distinguish these two words

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by the orthography, but spells both *critick*; which is surely a fault, considering that they are now pronounced, as well as accented, differently.

Cryſtállin :

And that *cryſtállin* ſphere, whoſe balance weighs.

Par. Loſt, iii. 482.

Allure thee from the cool *cryſtállin* ſtream.

Samſon Agoniſtes, 546.

This accentuation and orthography are both peculiar to Milton. Shakspeare has,

Mount, eagle, to my palace *cryſtalline*.

Cymbeline.

Cúrtail :

I that am *cúrtail'd* of all fair proportion.

SHAKSP. *Rich. III.*

Then why ſhould we ourſelves abridge

And *cúrtail* our own privilege?

HUDIBRAS.

Déſcant, verb :

Unleſs to ſpy my ſhadow in the ſun,

And *déſcant* on my own deformity.

SHAKSP. *Rich. III.*

Cam'ſt thou for this, vain boafter, to ſurvey me,

To *déſcant* on my ſtrength, and give thy verdict?

Samſon Agoniſtes, 1227.

Déteſtable :

That *déteſtable* fight him much amaz'd.

SPENS. *Faery Queen*, I. i. ſtanz. 26.

I suspect that Shakspeare meant to give the same accent to the word in the following passage: whence it is taken I do not recollect; I quote from Johnson:

—Beguil'd, divorc'd, wrong'd, spited, slain,
Most *détestable* death!

Milton, however, has given it the modern accentuation:

Sight more *détéstable* than him and thee.

Par. Lost, ii. 745.

Dividable. The word itself is uncommon, and the accentuation makes it still more extraordinary; perhaps it is peculiar to this passage:

—How could communities maintain
Peaceful commerce from *dividable* shores.

SHAKSP. *Troilus and Cressida*.

Edict. This accentuation was not uncommon in the time of Shakspeare, though the modern one was also used:

If the first man that did th' *edict* infringe
Had answer'd for his deed.——

Measure for Measure.

It stands as an *edict* in destiny.

Midf. Night's Dream.

Also,

—Will you then
Spurn at his *édict*, and fulfil a man's?

Richard III.

Egréss. Whether this accentuation were
ever common or not, I cannot say; I
recollect only this instance:

—And gates of burning adamant
Barr'd over us prohibit all *égréss*.

Par. Lost, ii. 437.

Envoy, verb:

Thou speakest thus 'gainst their felicity,
Which thou *enviest*, rather than of right."

SPENSER, *Colin Clout*, l. 678.

By whose endeavours they are glorified,
And eke from all of whom it is *envide*.

Id. *Sonnet to the Earl of Northumb.*

Faith, so much virtue should not be *envy'd*.

BEN JONSON, *Sad Shepherd*.

But the accent was even then upon the
change: Shakspeare has *envy*:

—The devil
And his disciples only *envy* at.

Henry VIII.

Essay, substantive:

That lost, he keeps his chamber, reads *essays*.

B. JONSON, *Epigr.* xii.

Yet modestly he does his work survey,
And calls a finish'd poem an *essay*.

DRYDEN, *Verses to Lord Roscommon*.

Happy

Happy the author whose correct *essay*
Repairs so well our old Horatian way.

ROSCOMMON, *Essay on Tran. Verse.*
Fruitless our hopes, tho' pious our *essays*.

SMITH.

Johnson says, "the accent is used on either syllable." But I believe the accent here exemplified is now perfectly obsolete.

Eternized. I insert this word here, not properly on account of the accent, which is regular, but for the sake of remarking the singularity of shortening the *i*, and employing the word as a quadrissyllable. The *-ed* is never efficient, when so situated, in modern usage:

And well beseems all knights of noble name,
That covet in th' immortal book of fame
To be *eternized*, that fame to haunt."

SPENSER, *Faery Queen*.

Also,

Sith then each where thou hast dispredd thy
fame,

Love him that hath *eternized* your name.

Id. *Sonnet to Sir J. Norris*.

Exile, verb and substantive. "It seems anciently to have had the accent indifferently upon either syllable." Johnson.—

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son.—I take *exile* to have been the more ancient accentuation. It seems to have been upon the change in the days of Elizabeth :

Far from all people's preace, as in *exile*,
In wilderness and wastfull deserts stray'd.

SPENSER, *Faery Queen*, l. iii. 3.

He has used also *exil* :

But as *exils* out of his court he thrust.

Colin Clout, 894.

That all these puissant legions, whose *exile*
Hath emptied Heaven.—

Par. Lost, i. 632.

Since his *exile* she has despis'd me most.

SHAKSP. *Two Gent. of Ver.*

Welcome is *exile*, welcome were my death.

SHAKSPEARE.

☞ I believe that the force of analogy changed the substantive first, and that ignorance compelled the verb to follow it. *To exile* was not quite obsolete when Dryden wrote : he has used that verb both ways. See Johnson.

Farewel, substantive :

See how the morning opes her golden gates,
And takes her *farewel* of the glorious sun.

SHAKSP. *Hen. VI.*

If chance the radiant sun with *farewel* sweet
Extend his evening beam.—

Par. Lost, ii. 492.

☞ It

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☞ It is not amiss that the substantive and the adverb should thus be distinguished by their proper accents, *farewel* and *farewél*. But the modern practice gives the latter accent to both.

Fermént, substantive. Dryden has given this accent to it; but whether in so doing he conformed to the practice of antiquity or not, I cannot at present decide :

So several factions from this first *fermént*
Work up to foam, and threat the government.
Abfal. and Achit. i. 140.

Futúre :

But not by art or skill of things *future*
Can the plain troth revealed be and told.
FAIRFAX, *Tasso*, xvii. stanz. 33.
Beyond all past example and *future*.
Par. Lost, x. 840.

Gállant, substantive :

The *gállants* quickly made the court of guard.
FAIRFAX, *Tasso*, ii. 60.
The reformation of our travell'd *gállants*.
SHAKESPEARE.

And mixing with those *gállants* at the ball,
Dance with the ladies, and outshine them all.
WALLER, *on the Queen's Picture*.

Not the bright shield, &c.
Those Argive Peers did more engage
Than she the *gállants* of our age.
WALLER.

The

The accent was on the change in Dryden's time :

The *gallants*, to protect the lady's right,
Their falchions brandish'd at the grisly spright.

And,

Gallants look to't, &c.

☞ The accentuation of the adjective *gallant*, in the sense of *amorous*, has always depended on that of the substantive: See page 156.

Horizon. This error is, I believe, peculiar to Shakspeare :

—When the morning sun shall raise his car
Above the border of this *horizon*.

Import, substantive :

———What occasion of *import*
Hath all so long detained you from your wife ?
SHAKSPEARE.

Some business of *import* that triumph wears
You seem to go with.

DRYDEN and LEE's *Oedipus*.

Importune, verb :

Then do they cry and call to love apace,
With prayers loud *importuning* the sky.

SPENSER, *Colin Clout*, 880.

And did request me to *importune* you
To let him spend his time no more at home.

SHAKSP. *Two Gent. of Ver.*

Nor need'st thou much *importune* me to that.

SHAKSP. *Two Gent. of Ver.*

There

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There with my cries *impórtune* heaven, that all
The sentence, from thy head remov'd, may light
On me.——

Par. Lost, x. 933.

☞ The adjective *importune*, now obsolete, was originally accented, like the verb, on the penultima; but Milton has used it also with the accent on the last syllable. See *Samsf. Agon.* l. 775. and *Par. Lost*, ix. 610. Also Spenser, *Faery Queen*, V. xi. 11.

Impúlse.

So without least *impúlse* or shadow of fate.

Par. Lost, iii. 120.

——— I knew
From intimate *impúlse*, and therefore urg'd
The marriage on.——

Samsf. Agon. 222.

Mean time, by Jove's *impúlse*, Mezentius arm'd
Succeeded Turnus.——

DRYDEN'S *Virgil*.

When by *impúlse* from heaven Tyrtæus sung,
In drooping soldiers a new courage sprung.

ROSCOMMON *on Tran. Verse*.

Insight :

Well may it seem, by this thy deep *insight*,
That of that God the priest thou shouldest be.

SPENSER, *Colin Clout*, 831.

To fetch a leech, the which had great *insight*
In that disease of griev'd consciences.

SPENS. *Faery Queen*, I. 10. Stanz. 23.

Instinct,

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Instinct, substantive :

And mere *instinct* of love and loyalty
Makes them thus forward in his banishment.

SHAKESPEARE.

—So strongly drawn

By this new felt attraction and *instinct*.

Par. Lost, x. 263.

Full of divine *instinct*, after some proof
Of acts indeed heroic.

Samsf. Agon. 526.

Invincible. I confess this accentuation
sounds very harsh ; but without it the
following line has no pretension to
metre :

That *invincible* Samson, far renown'd,

Samsf. Agon. 341.

☛ The supposition of a similar accentuation may re-
duce into some form that much contested verse,

Shoots *invisible* virtue ev'n to the deep.

Par. Lost, iii. 586.

but it must be assisted by an elision of the last
syllable of *virtue*, which indeed is conformable
enough to the practice of Milton. After all,
it must be confessed that the using these words
thus was a very bold licence : in other places
he has given them the usual accentuation.

Jackál :

Close by, their fireships, like *jackáls*, appear,
Who on their lions for their prey attend.

DRYDEN, *Ann. Mir.* stanz. 82.

This

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This accentuation is adopted by Johnson, but it certainly is now obsolete.

Madám. It is most probable that this word, upon its first reception, was thus accented according to the genius of the language whence it came; but how long it retained it I know not. Spenser has so used it in the following line :

Certes, *Madám*, you have great cause of plaint.

Faery Queen, I. 7. stanz. 52.

Mánkind. Authors have occasionally allowed themselves the privilege of accenting this word on the first syllable :

How beauteous *mánkind* is ! O brave new world !

SHAKSP. *Tempest*.

———To confound the race

Of *mánkind* in one root, and earth with hell.

Par. Lost, ii. 383.

This pest of *mánkind* gives our hero fame.

WALLER, *on the taking of Sallee*.

Meláncboly :

There many minstiales maken melody,

To drive away the dull *meláncboly*.

SPENS. *Faery Queen*, I. 5. stanz. 3.

The latter of which lines is repeated in I. 12. stanz. 38.

Meláncbolique :

Melancholique;

As fearful and *melancholique* as that
She is about.

BEN JONSON, *Sad Shepherd*.

Midnight. "Milton seems to have accented this on the last syllable," Johnson.—This accentuation of it is not peculiar to him :

Keep word, Lysander : we must starve our
fight
From lover's food, till morrow deep *midnight*.

Midf. Night's Dream.

For in the dreadful dead of dark *midnight*,

SHAKSP. *Rape of Lucrece*.

Nor has Milton used it only in the passage quoted in the Dictionary :

Soon as *midnight* brought on the dusky hour.

Par. Lost, v. 667.

I recollect it also in the ballad of *Margaret's Ghost* :

When all was wrapp'd in dark *midnight*,
And all were fast asleep, &c.

Mischievous. This is the accentuation of Spenser and Cowley : Milton and Dryden

Dryden have placed the accent on the antepenult :

Quoth then the Knight—By whose *mischievous*
arts

Art thou mishaped thus, as now I see?

Faery Queen, l. 2. stanz. 34.

In what oblique and humble creeping wise
Does the *mischievous* serpent rise.

On the Government of Cromwell, met. ii.

Observant, substantive: perhaps peculiar, both in sense and accentuation, to this passage:

Harbour more craft, and more corrupter ends,
Than twenty filky, ducking *observants*.

SHAKSP. *King Lear*.

Odorous. This is a licence, and is found only in the following passage; though, if the etymology were considered, it would be accounted right:

—Last the bright consummate flower
Spirits *odorous* breathes: flowers and their fruit
Man's nourishment.—

Par. Lost, v. 482.

☞ In common usage among poets, it stands in the place of a disyllable. See *Par. Lost*, iv. 166, 248, &c. WALLER, *Battle of Summer Islands*, l. 15.

A a

Outrage.

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Oufrage. Both the verb and substantive were occasionally so accented by ancient writers, but not constantly.

Ah heavens ! that do this hideous act behold,
And heavenly virgin thus *outraged* see.

SPENSER.

If in thy hope thou dar'st do such *outrage*,
What dar'st thou not, when once thou art a
King?

SHAKSP. *Rape of Lucrece.*

Pérdurable and *pérdurably*. These words, were they now in use, would demand a place in page 190, among those few which throw the accent back to the fourth syllable from the end, though the derivation demands it otherwise :

O *pérdurable* shame, let's stab ourselves.

SHAKSPEARE.

——— The vig'rous sweat
Doth lend the lively springs their *pérdurable* heat.

DRAYTON.

Why would he for the momentary trick
Be *pérdurably* fin'd?

Measure for Measure.

Pérfume, both verb and substantive :

Than in the *pérfum'd* chambers of the great.

2 *Henry IV.* A & iii.

Three

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Three April *perfumes* in three hot Junes burn'd.

SHAKSP. Sonnet 104.

And in some *perfumes* there is more delight.

Ib. 130.

But in the following passage we find the accent of the verb placed as it now is used:

The canker blooms have full as deep a dye

As the *perfumed* tincture of the roses.

SHAKSP. Sonnet 54.

And the substantive is so used by Milton:

—Now gentle gales

: Fanning their odoriferous wings, dispense

Native *perfumes*, and whisper whence they stole

Those balmy spoils. —

Par. Lost, iv. 158.

Persévère, or rather *perséver*, as it was written when so accented:

—Say thou art mine, and ever

My love, as it begins, so shall *perséver*.

All's Well that Ends Well, Act iv.

Perséver not, but hear me, mighty Kings.

King John, Act ii.

But in her pride she doth *perséver* still.

SPENSER.

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The accent had been changed before the time of Milton :

Whence heavy persecution shall arise
On all who in the worship persevere
Of spirit and truth. ———

Par. Lost, xii. 532.

See also v. 525 ; and vii. 632.

Precinct. This is so accented by Milton :

Not far off heaven, in the *precincts* of light.

Par. Lost, iii. 88.

Precontract. If *contract* be accented on the last, it may be expected that this word will be so also : accordingly we find it so in the following passage :

He is your husband on a *precontract*.

Measure for Measure, A& iv.

Presage, substantive :

This ill *presage* advisedly she marketh.

SHAKSP. *Venus and Adonis*.

And the sad augurs mock their own *presage*.

Id. *Sonnet* 107.

So also Waller :

Inclin'd to whose relief, and with *presage*
Of better fortune for the present age.

Verses to Lord Falkland.

But Milton nas accented the word (I believe invariably)

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· variably) according to the modern usage. See
Par. Reg. i. 394. *Samsf. Agon.* l. 1387.

Prescript :

Ne staid till that he came with swift descent
Unto the place where his *prescript* did shew.
SPENSER, *Moth. Hubb.* 1260.

By his *prescript* a sanctuary is fram'd.
Par. Lost, xii. 249.

Procéss. I suspect this to be the ancient
accentuation, though most of the au-
thorities I have at present by me seem
rather to prove the contrary :

Cannot without *procéss* of speech be told.
Par. Lost, vii. 178.

——— which might rise
By policy and long *procéss* of time.
Ib. ii. 297.

Shakspeare has it *prócess* :

Tell her the *prócess* of Antonio's end.
Merch. of Ven. Act iv.

In brief, to set the needless *prócess* by.
Measure for Measure, Act v.

In *prócess* of the seasons have I seen.
SHAKSP. *Sonnet* 104.

☞ The old accent adhered longer to the phrase in
process of time, than to any other : in this I well
remember to have frequently heard it called
procéss.

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Prociñēt. This word is very uncommon. How others have accented it I know not, but Milton has it thus :

War he perceiv'd, war in *prociñēt*, and found
Already known what he for news had thought
To have reported. —

Par. Lost, vi. 19.

Produce, substantive. Until any other authorities can be found, this must pass for a licence of Dryden's :

You hoard not health for your own private use,
But on the public spend the rich *produce*.

Produce :

To whom thus Michael—These are the *produce*
Of those ill-mated marriages thou saw'st.

Par. Lost, xi. 683.

There is a manifest erratum in Dr. Johnson's account of this word, in the fourth edition of his Dictionary.

Prostrate, both adjective and verb :

For lofty type of honour, thro' the glance
Of envy's dart, is down in dust *prostrate*.

SPENS. *Virgil's Gnat*, stanz. 70.

He heard the western lords would undermine
His city's wall, and lay his towers *prostrate*.

FAIRF. *Tasso*, i. stanz. 83.

To her my love I lowly do *prostrate*.

SPENS. *Colin Clout*, 474.

Shakspeare

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Shakspeare and Sidney have the word *prostrate*. Milton has used it both ways :

O'er shields, and helms, and helmed heads he
rode

Of thrones, and mighty seraphim *prostrate*.

Par. Lost, vi. 841.

Groveling and *prostrate* on yon lake of fire.

Ib. i. 280.

Pursuit :

In *pursuit* of the thing she would have stay.

SHAKSP. *Sonnet* 143.

Record, substantive. This word was variously accented even by Spenser :

To thee, small Gnat, in lieu of his life saved,
The shepherd hath thy death's *record* engraved.

Virgil's Gnat, ad fin.

Whose learned Muse hath writ her own *record*
In golden verse, worthy immortal fame.

Verses to Lord Buckhurst.

Shakspeare has used it in like manner variously :

So should my fame still rest upon *record*.

Rape of Lucrece.

To find the faults whose fine stands in *record*.

Measure for Measure.

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Nor Mars's sword nor war's quick fire shall
burn

The living *récord* of your memory.

Sonnet 55.

Milton, in *Paradise Lost*, has uniformly given it the regular accent, *récord*.
But Dryden has *recórd*:

How long they had been cheated on *recórd*.

Religio Laici.

Reflex, Shakspeare:

'Tis but the pale *reflex* of Cynthia's brow.

Romeo and Juliet.

Reflux, Milton:

—— All from me

Shall with a fierce *reflux* on me redound.

Par. Lost, x. 739.

Remédilefs:

In which sad *Æsculapius* far apart
Imprison'd was in chains *remédilefs*.

SPENS. *Faery Queen* l. 5. stanz. 36.

—— And after thoughts disturb'd,
Submitting to what seem'd *remédilefs*.

Par. Lost, ix. 919.

✧ Dr. Johnson has, on the authority of these authors, adopted this accentuation. But it is irregular; for "every monosyllabic termination added to a word accented on the antepenult, throws the accent to the fourth syllable from the end." See page 187.

Retâil,

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Retail, substantive. Dryden has it so :

Then mother church did mightily prevail,
She parcell'd out the Bible by *retail*.

Religio Laici.

Ridicule. This was undoubtedly the old accentuation : I have even heard it used by persons who adhered to the ancient fashion. Johnson has admitted it as now prevalent, which certainly it is not. Even Pope, whom he quotes, meant, I think, to accent the word on the antepenultima :

Sacred to *ridicule* his whole life long,
And the sad burthen of some merry song.

I do not at present recollect any ancient authority for accenting it on the last.

Seafaring :

Such as *seafaring* men provide for storms.

SHAKSPEARE.

———— Now with hoarse cadence lull
Seafaring men o'erwatch'd. ————

Par. Lost, ii. 287.

Sépulchre, substantive. The accent of this was shifted to the antepenult before that

that of the verb. Fairfax has used it both ways :

As if his work should should his *sepulcher* be.

Tasso, i. stanz. 25.

The sacred armies, and the godly knight
Who the great *sepulcher* of Christ did free,
I sing. ———

Ib. stanz. 1.

——— Often known

To be the dowry of a second head,
The skull that bred them in the *sepulchre*.

SHAKSP. *Merch. of Ven.*

Sepulchre, verb :

Go to thy lady's grave, and call her's thence ;
Or, at the least, in her's *sepulchre* thine.

Id. *Two Gent. of Ver.*

That all the faults which in thy reign are made,
May likewise be *sepulcher'd* in thy shade.

Id. *Rape of Lucrece.*

And so *sepulcher'd* in such pomp dost lie,
That kings for such a tomb would wish to die.

MILT. *Verses on Shakspeare.* ad fin.

But Jonson, though contemporary with
Shakspeare, has given the modern ac-
cent :

— I am glad to see that time survive,
When merit is not *sepulcher'd* alive.

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Sojourn, verb and substantive :

My heart with her but as guest-wife *sojourn'd*,
And now to Helen it is home return'd.

Midf. Night's Dream.

But Shakspeare usually accents the
verb on the first, as it now is ; and
Donne has done the same :

Here dwells he, tho' he *sojourn* ev'ry where.

Milton accents the substantive both
ways :

Escap'd the Stygian pool, tho' long detain'd
In that obscure *sojourn*. ———

Par. Lost, iii. 15.

—— Scarce view'd the Galilean towns,
And once a year Jerusalem, few days
Short *sojourn* ; and what thence could'st thou
observe ?

Par. Reg. iii. 233.

Sóphia, female prænomen, now univer-
sally pronounced with the accent on
the penultima, making the *i* long, con-
trary to the etymology. Fairfax has
put the accent on the antepenult :

Sóphia by Adige' flow'ry bank him bore,

Sóphia the fair, spouse to Bertoldo great.

Tasso, i. stanz. 59.

Súblime :

Sublime :

Thou hast not ear nor soul to apprehend
The *sublime* notion; and high mystery,
That must be utter'd to unfold the sage
And serious doctrine of virginity.

Comus, 784.

This appears to be a licence only.

Sublunar. Milton only that I recollect :

Now night had measur'd with her shadowy cone
Half way up hill this vast *sublunar* vault.

Par. Lost, iv. 776.

Subsequent. This impropriety is peculiar,
I believe, to Shakspeare :

To their *subsequent* volumes there is seen.

Troilus and Cressida.

Successive. This word being derived from *succéss* by the addition of the termination *-ive*, should be accented on the penult by the second Exceptive Rule subjoined to Rule V. of Accents ; and we find it in most authors used accordingly. Shakspeare usually accents it regularly ; but in the following instance he has deviated from his own practice :

Are now to have no *successive* degrees.

Measure for Measure.

↳ *Suc-*

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☞ *Successor* is often irregularly pronounced; which ought to have been mentioned at page 167. Johnson seems to have considered the accent as regularly falling on the antepenult of that word.

Sunbeam :

Thither came Uriel, gliding through the air
On a *sunbeam*, swift as a shooting star.

Par. Lost, iv. 556.

Sunshine. Shakspeare has accented this word on the first syllable; but the more ancient accentuation of it on the last was not quite obsolete even when Milton wrote :

For fight no obstacle found here, nor shade,
But all *sunshine*, as when his beams at noon
Culminate from th' equator.

Ib. iii. 615.

From this accentuation it naturally followed, that the derivative *sunshiny* should be accented on the middle syllable :

— The fruitful-headed beaft amaz'd
At flashing beams of that *sunshiny* shield.

SPENS. *Faery Queen*, I. 8. stanz. 20.

The blazing brightnesse of her beauties beame,
And glorious light of her *sunshiny* face.

Id. I. 12. stanz. 23.

Supportable.

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Supportable. This very irregular accentuation has no patron but Shakspeare :

As great to me, as late ; and *supportable*
To make the dear loss, I have means much
weaker
Than you may call to comfort you ; for I
Have lost my daughter. —————

Tempest, Act v.

This seems to make *invincible* and *invisible* more probable.

Supreme :

And fat as princes whom the *Supreme* King
Exalted to such power. —————

Par. Lost, i. 735.

Our *supreme* foe in time may much remit
His anger. —————

Ib. ii. 210.

Let their exhal'd unwholesome breaths make sick
The life of purity, the *supreme* fair.

SHAKSP. *Rape of Lucrece.*

Surface :

Which of us who beholds the bright *surface*
Of this ethereous mold whereon we stand.

Par. Lost, vi. 472.

I do not at present recollect any other
authority.

Survey,

Survey, substantive :

—— Merely to officiate light
Round this opacous earth, this punctual spot,
One day and night ; in all their vast *survey*
Useless besides. ———

Par. Lost, viii. 22.

Under his proud *survey* the city lies.

DENH. *Cooper's Hill*, l. 25.

O'erlooks the neighbours with a wide *survey*.

DRYDEN, *Annus Mirab.*

☞ Johnson has adopted this accentuation as the usual one ; but I have no doubt that it is now invariably spoken *survey*, though I am not at present prepared with poetical authority to vouch for the assertion.

Therefore. The dissyllabic adverbs compounded of *there* and some other monosyllable, are all regular except *therefore* *. But it was anciently accented indifferently on either syllable :

* *Therefore* ought to have been inserted in p. 165. It is to be hoped that the Public will excuse a few such omissions in a work which comprises so much. It should be observed, that compounded words are not meant to be included under Exceptive Rule I. to Rule IV. of Accents ; only derivatives, made by the addition of a termination separately insignificant.

To

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To thee, *therefore*, right noble lord, I send
This present of my pains, it to defend.

SPENS. *Verses to the Earl of Northumb.*

Receive it, lord, *therefore*, as it was meant.

Id. *Verses to the Earl of Cumberland.*

—— Falstaff is dead,

And we must yearn *therefore*. ——

SHAKSP. *Henry V.*

Therefore to our best mercy give yourselves.

Id. *Henry IV.*

Traverse, verb and preposition :

Darts his experienc'd eye, and soon *traverse*
The whole battalion views their order due.

Par. *Lost*, i. 577.

Nearer her drew, and many a walk *traverse*'d
Of stateliest covert, cedar, pine, or palm.

Ib. ix. 434.

Trespás :

Bidding his beads all day for his *trespás*.

SPENS. *Faery Queen*, l. i. stanz. 30.

Triform :

—— Still renewing thro' 'mid heaven,

With borrow'd light, her countenance *triform*.

Par. *Lost*, iii. 730.

Triumph, verb. In the time of Shakspeare this was accented indifferently on either syllable, and this licence appears to have continued till Dryden wrote.

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wrote : more anciently it was, I believe, always accented on the last, and now it is as invariably accented on the first :

In great commanders, grace and majesty
You might behold *triumphing* in their faces.

SHAKSP. *Rape of Lucretia.*

How ill befitting is it in thy sex
To *triumph* like an Amazonian trull !

SHAKSPEARE.

The whiles thou dost *triumph* in their decay.

SPENSER, *Hymn to Love*, 137.

While now *triumphs*, and in th' excess of joy
Sole reigning holds the tyranny of heaven.

Par. Lost, i. 123.

'Till love *triumphing* o'er the victor's pride.

WALLER, *on his Majesty's Escape.*

Your minds relief, where reason *triumphs* so.

Id. Verses to Lord Northumberland.

Let others still *triumph*, and gain their cause.

DRYDEN, *Epistle Third.*

Uncouth.

All cleane dismay'd to see so *uncouth* fight.

SPENSER, *Faery Queen*, I. i. 50.

I am surprized with an *uncouth* fear.

SHAKSPEARE.

Bound on a voyage *uncouth* and obscure.

Par. Lost, vii. 230.

B b

Upright :

Upright:

But walks *upright* with comely stedfast pace.

SPENSER, *Moeth. Hubberd*, 728.

Forthwith *upright* he rears from off the pool
His mighty stature.

Par. Lost, i. 221.

So also *uprightness*:

So the fair tree, which still preserves
Her fruit and state while no wind blows,
In storms from that *uprightness* swerves.

WALLER to *Chloris*.

Concerning this word Johnson has the following remark: "This word, with its derivatives, is, in prose, accented on the first syllable; but in poetry seems to be accented indifferently on the first or second."—It certainly was accented indifferently in the time of Milton; but I believe it would hardly be allowed to a poet now to use it with the accent on the last.

Upróar.

Others with vast Typhœan rage more fell
Rend up both rocks and hills, and ride the air
In whirlwinds: hell scarce holds the wild *upróar*.

Par. Lost, ii. 539.

Confusion heard his voice, and wild *upróar*
Stood rul'd.——

Ib. iii. 710.

———Horror thus prevail'd
And wild *upróar*! ah, who at length will end
This long pernicious fray?

PHILIPS.

"This

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☛ "This word likewise is accented on the first syllable in prose; in verse, indifferently on either." Johnson.—This latitude is, I think, still allowed, with respect to this word.

Vindicative. This should be accented on the first syllable, by Observation I. page 187; but Shakspeare has it otherwise:

———He, in heat of action
Is more *vindicative* than jealous love.

Volúbil. Milton spells this word *volubil*, when he accents it thus; and *voluble* when he accents it regularly.

———Whether the prime orb,
Incredible how swift, had thither roll'd
Diurnal, or this less *volúbil* earth
By shorter flight to th' east, had left him there.

Par. Lost, iv. 592.

The *voluble* and bold, now hid, now seen.

Ib. ix. 436.

Warlike:

To their night watches in *warlike* parade.

Par. Lost, iv. 780.

SUCH are the observations which my memorandums afford, concerning the differences between ancient and modern

accentuation. The collection will soon be perceived to be very imperfect; but it is, as far as I know, the first of the kind that has been attempted: and imperfection is sometimes thought excuseable in the beginnings of such undertakings as are difficult as well as useful.—If further attention to the subject should enable me hereafter to complete the plan, the public, should they wish to have it, may expect to be gratified.



ADDENDA.

A D D E N D A.

ON a careful inspection of a part of the foregoing sheets, it was discovered that some things had been omitted in the Lists of representatives of the vowels.

To the Representatives of *A short*, p. 12,

Add AI in *plaid*, *raillery*, &c.

AU in *sausage*.

To those of *open A*, *ibid*.

Add AI in *plaster*.

To those of *broad A*,

Add EW in *chew*.

To the Representatives of the *long E*,
page 22,

Add AY in *quay*, and sometimes *flay*.

IA in *ratasia*.

To those of *short E*, page 23,

Add AI in *said*.

OE in *assa-fœtida*.

A D D E N D A.

To the Representatives of *long i*, page 29.

Add *ia*, usually, in *diamond*.

To those of *short i*, *ibid*,

Add *u* in *busy*, *lettuce*.

ei in *counterfeit*.

We may also add the following Synopsis of the Chapter on Diphthongs :

I. Combinations of vowels producing sounds peculiar to themselves.

1. *Aye*. 2. *oi* and *oy*. 3. *oo*. 4. *ou* and *ow*.

II. Combinations, the sounds of which cannot be subjected to rule, or which are not properly of the nature of diphthongs.

1. *Ao*. 2. *eo*. 3. *cou*. 4. *ia*. 5. *io*. 6. *iou*.
7. *oei*. 8. *o eu*. 9. *ua*. 10. *ue*. 11. *ui*.
12. *uy*.

III. Diphthongs regularly sounding like *A*.

Long *A*, *ai* and *ay*.

Broad *A*, *au* and *aw*.

IV. Diph-

A D D E N D A.

IV. Diphthongs regularly founding
like E.

Long E, 1. *Ae.* 2. *ea.* 3. *ee.* 4. *ei.*
5. *ie.* 6. *oe.*

Short E, *ey.*

V. Diphthongs, &c. regularly founded
like I, O, and U.

Long I, *eye.*

Long O, *eau, oa.*

Long U, *eu, ew, ieu.*

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